BOOKING ISSUE 1941-42

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Wilen

ZINKA MILANOV

Opened Metropolitan and Chicago Opera Seasons and Recently Made Her Tenth Appearance with Toscanini

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Feb. 9—"Design for Happiness" Program—CBS Network, 5-5:30 P.M., E.S.T.
Feb. 22—Special Wagnerian program from Carnegie Hall, with Toscanini and the NBC Orchestra, on an international hookup—NBC Network, 10 P.M., E.S.T.
Apr. 6—Ford Sunday Evening Hour—CBS Network, 9-10 P.M., E.S.T.
Apr. 13—Special program on Easter Sunday from Carnegie Hall, with Barbirolli and the Philharmonic Orchestra—CBS Network, 3-4:30 P.M., E.S.T.

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Charles Peterson photo

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"Practicing a highly personal brand of vocal production and lyric interpretation which seemed to radiate joy in all directions."
– NEW YORK WORLD TELEGRAM

"The possessor of a warm, mellow voice, intelligently disclosed and freely emitted. His repose and assurance were notable; his tones rich, steady and controlled."
– NEW YORK JOURNAL AND AMERICAN

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"Kilenyi played the concerto with a magnificent ardor, swank, elan."
—Olin Downes, New York Times

"A fully matured and confident technique capable of brilliant feats of virtuosity."
—Francis D. Perkins, N. Y. Herald Tribune

THE NEW YORK TIMES

EDWARD KILENYI SOLOIST

Pianist is Heard in Concerto No. 1 in E Flat Major by Liszt —Haydn "Farewell" Played

By OLIN DOWNES

". . . It had with it a soloist of exceptional gifts, Edward Kilenyi, pianist, who played the Liszt E-flat concerto. This was an exciting and a wholly rewarding performance. Aside from the unprecedented originality of the concerto—for it remains an enduring masterpiece of virtuoso music—there was the fire and brilliancy of Mr. Kilenyi's playing. He played as so young a man should play, straining at the leash, impatient for more bravura passages, for the excitement and the sheer drama of the composition . . . Mr. Kilenyi played the concerto with a magnificent ardor, swank, elan. He had a plentiful technic. The opening octaves were flung out as they should be, as a challenge, a boast, if you like, and defiance of everything in the world, with the orchestra shouting its 'bravos' between the pianist's displays. He sang the amorous lyrical theme. He sniffed the battle, so to speak, when the triangle began its titillating rhythm, from afar. And so, with a chivalric impetuosity, the grand old piece crashed and caracoled to its end. The audience furiously applauded—would not allow the concert to go on until he had played an encore."

Acclaim IN NATIVE LAND CLIMAXES KILENYI'S EUROPEAN TRIUMPHS!

THIS MONTH'S RECORD REVIEWS

"Schubert Fantasia in C Major 'The Wanderer' trans. Liszt (Edward Kilenyi, pianist, with orchestra conducted by Selmar Meyrowitz). Based in part on a Schubert song, expanded into a concerto by Franz Liszt, this glittering, romantic work here gets its best recording to date." —TIME MAGAZINE

"Not only do Edward Kilenyi's fingers accomplish Lisztian wonders with ease, but he bores through the good Abbe's ornamentation into the Schubert layer itself in a poetic and sensitive account." —NEW YORK WORLD-TELEGRAM

"A stunning performance! Kilenyi is one of the best pianists on Columbia's roster and recently made a most impressive New York appearance." —SPRINGFIELD EVENING UNION

"A measure of the virtuosity of Edward Kilenyi, brilliant young Hungarian-American pianist, may be gleaned from the fact that Schubert himself, after writing the work, gave it up as unplayable. 'Let the devil himself play it!' he exclaimed after he had bogged down hopelessly. Kilenyi, with his superb musicianship has made a flawless interpretation." —DETROIT FREE-PRESS

"For Edward Kilenyi, Hungarian-American pianist, this is a field day with Schubert in the heart and Liszt at the fingertips." —LOS ANGELES HERALD-EXPRESS

"Kilenyi recordings must be ranked close to the top in quality and popularity. Has clarity and force in most unusual degree. He is ever a brilliant workman, but sound musicianship comes first." —MILWAUKEE JOURNAL

"The Hungarian-American pianist, Edward Kilenyi, who has given us some sterling piano recordings of late, again shines forth in a sparkling performance of this work." —RICHMOND NEWS LEADER

"Kilenyi, the brilliant Hungarian-American pianist performs this well-known work with penetrating musicianship and flawless technique." —CINCINNATI POST

WITH Olin Downes of the Times enthusiastically hailing the "magnificent ardor, swank and elan" of Kilenyi's playing, "his fire and brilliancy," the Herald Tribune's Francis Perkins praising "his brilliant feats of virtuosity" and his "unusually singing quality of pianistic tone," the World-Telegram's Robert Bagar singling him out as "a pianist to be reckoned with," of "unerring musicianship . . . a truly lyrical line and a complete appreciation of the music as a whole," the Journal American's Grena Bennett declaring "he played with spirit and elan, and with technique clearly crystalline," the Post's Samuel Chotzinoff stating that the Beethoven "Walstein" Sonata was "sung nobly" and in Chopin's great sonata "Mr. Kilenyi rose to the architecture and passion of the music," and with cheering SRO audiences at both his Town Hall recital debut and his Carnegie Hall orchestral debut making the verdict unanimous, 26 year old Edward Kilenyi climaxes his brilliant European successes under such famed conductors as Beecham, Wood, Muck, Mengelberg, Paray, and Szell, with a unique personal triumph in the land of his birth.

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Oct. 21—Kingston, N. Y.
24, 25, 27—N. Y. Philharmonic Symphony
29—Providence, R. I.
31—Bethlehem, Pa.
Nov. 13—Burlington, Iowa
15—Marshalltown, Iowa
27—Boston, Mass. (School of Occupational Therapy)
Dec. 3—Waterbury, Conn.
4—Newark, N. J. (Mosque)
5—New York
11—New York (Town Hall Endowment Series)
13—Gainesville, Fla.
16—Miami, Fla. (Miami Symphony Orchestra)
Jan. 5—Detroit, Mich. (Ford Sunday Evening Hour)
7—Pittsburgh, Pa.
8—Athens, O.
10—Cleveland, O. (Museum of Art Series)
13—Springfield, Ill.
16—Elmira, N. Y.
28—St. Catherines, Ont.
Feb. 3—Youngstown, O.
4—Beaver Falls, Pa.
5—Oxford, O.
7—Mansfield, O.
10—Grand Rapids, Mich.
12—New London, Conn.
14—Scranton, Pa.
17—Louisville, Ky.
19—Paducah, Ky.
20—Nashville, Tenn.
24—Winona, Minn.
25—Minneapolis, Minn. (University of Minnesota)
27—Waukesha, Wisc.
Mar. 4—Chicago, Ill.
5—Cincinnati, O. (Matinee Musical Club)
7—Detroit, Mich. (Masonic Temple Ass'n.)
8—Annapolis, Md. (U. S. Naval Academy)
10—Wooster, O.
12—Ft. Smith, Ark.
14—Cheyenne, Wy.
17—Eureka, Cal.
19—Klamath Falls, Ore.
24—Vancouver, B. C.
25—Victoria, B. C.
27—Walla Walla, Wash.
31—Palm Springs, Cal.
Apr. 1—Fresno, Cal.
2—Chico, Cal.
4—Pasadena, Cal.
5—Carmel, Cal.
8—San Diego, Cal.
21—Lubbock, Tex.

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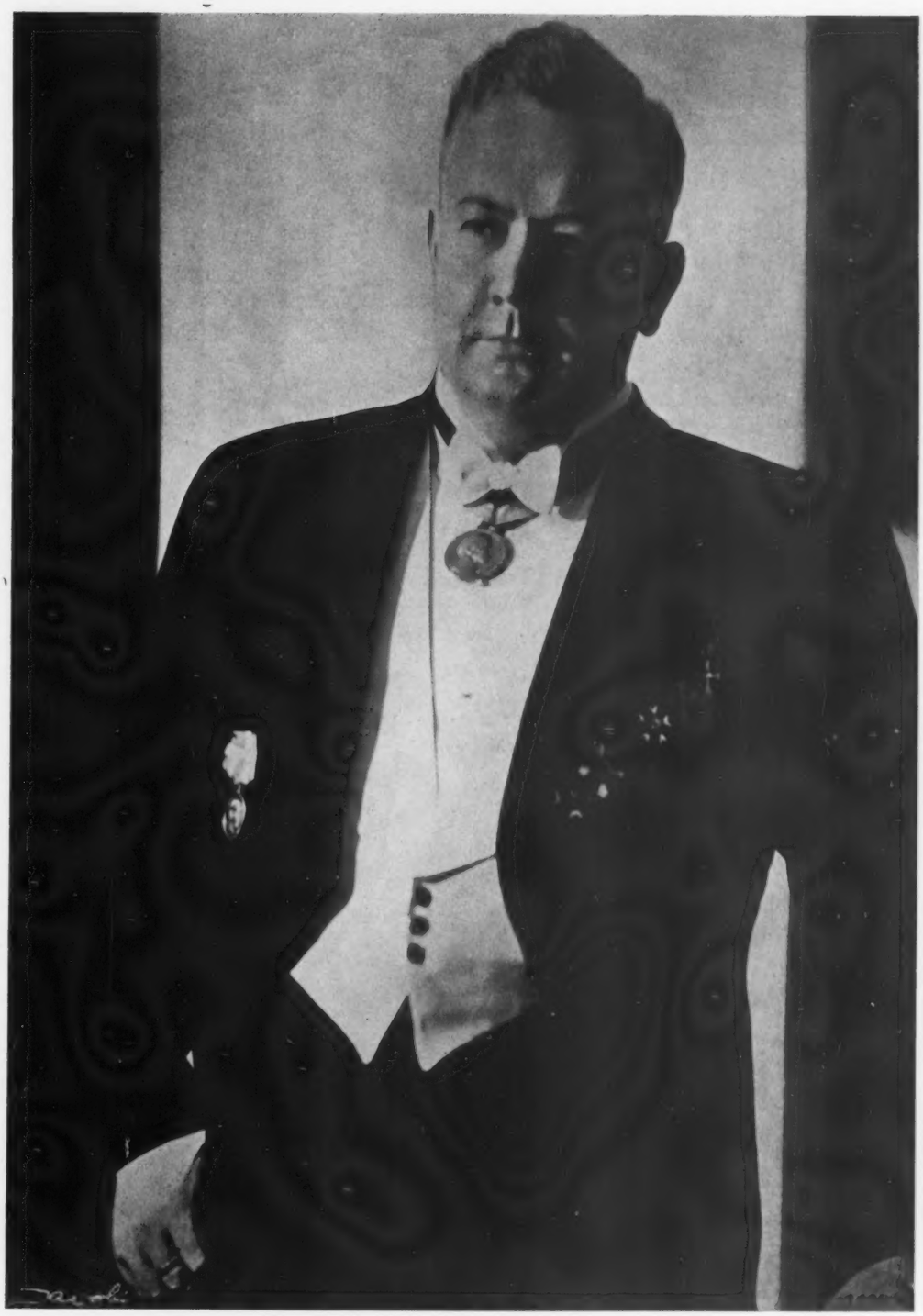

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"A Church in Italy"

"Three Generations"

"Three Women and Mr. Clifford"

"Doctors"

"A Scottish Immigrant"

"The Italian Lesson"

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"The foremost mimic of our time."
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"People go back twenty or thirty times."
—New York Post

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—New York Herald-Tribune

"Depth and power to stir laughter and a catch in the throat." *—New York Sun*

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In County Kerry
An English Lady Showing Her Garden
At An English House Party
A Scottish Immigrant at Ellis Island
The Miner's Wife
In a Church in Italy
Three Women and Mr. Clifford
Three Breakfasts
The Italian Lesson
At a Children's Party in Philadelphia
The Debutante
A Southern Girl at a Dance
A Quiet Morning in Bed
On a Porch in a Maine Coast Village
In a Railway Station on the Western Plains
Love in the Balkans
Three Generations in a Court of Domestic Relations
A Dalmatian Peasant in the Hall of a New York Hospital
A Class in Greek Poise
Doctors
At An Art Exhibition in Boston
A French Dressmaker
The Actress
"Vive La France"
Le Retour de L'Aveugle

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CURRENT SEASON'S TOUR

Oct.
7—New Bedford, Mass.
9—New York City
10—Englewood, N. J.
11—Baltimore, Md.
12—Mountain Lakes, N. J.
14—Hamilton, Canada
15—Toronto, Canada
16—Peterboro, Canada
17—London, Canada
18—Toledo, Ohio
21—Corning, N. Y.
22—Meadville, Pa.
23—Springfield, Ohio
24—Portsmouth, Ohio
25—Detroit, Mich.
29—Vincennes, Ind.
30—St. Joseph, Mo.
31—Jefferson City, Mo.

Nov.
1—Springfield, Mo.
4—Des Moines, Iowa
5—Guthrie Center, Ia.
6—Waterloo, Iowa
7—Galesburg, Ill.
8—Louisville, Ky.
11—Athens, Ohio
12—Salem, Ohio
14—Ashland, Ky.
15—Columbus, Ohio
16—Milwaukee, Wisc.
17—Chicago, Ill.
18—Ann Arbor, Mich.
19—Highland Park, Ill.
20—Ft. Wayne, Ind.
21—Cedar Rapids, Iowa
22—Keokuk, Iowa
23—Dubuque, Iowa
25—Sioux Falls, So. Dak.
26—Grand Forks, N. D.
27—Minot, No. Dak.
28—Bismarck, No. Dak.
30—Minneapolis, Minn.

Dec.
2—Grand Rapids, Mich.
3—Oak Park, Ill.
5—Niagara Falls, N. Y.
6—Syracuse, N. Y.
7—Richmond, Va.
8—Washington, D. C.
9—Asheville, No. Car.
10—Spartanburg, S. C.
11—Tallahassee, Fla.
12—Miami, Fla.
13—St. Petersburg, Fla.
15—Pensacola, Fla.
16—University, Miss.

Jan.
3—Denver, Colo.
6—Logan, Utah
7—Boise, Idaho
8—Pendleton, Ore.
10—Olympia, Wash.
11—Seattle, Wash.
12—Portland, Ore.
13—Corvallis, Ore.
14—Eugene, Ore.
16—San Francisco, Cal.
17—Stockton, Cal.
18—Oakland, Cal.
19—Visalia, Cal.
20—Redlands, Cal.
21—Palm Springs, Cal.
22—Los Angeles, Cal.
23—Ventura, Cal.
24—Ontario, Cal.
25—San Diego, Cal.
26—Los Angeles, Cal.
27—Phoenix, Ariz.
28—Tucson, Ariz.
29—El Paso, Texas
31—Winfield, Kansas

Feb.
3—Pittsburg, Kansas
6—Wilkes-Barre, Pa.
8—Gloucester, Mass.
9—Boston, Mass.
10—St. Johnsbury, Vt.
11—Schenectady, N. Y.
12—Atlantic City, N. J.
13—Newark, Del.
16—Poughkeepsie, N. Y.
17—Fall River, Mass.
18—Framingham, Mass.
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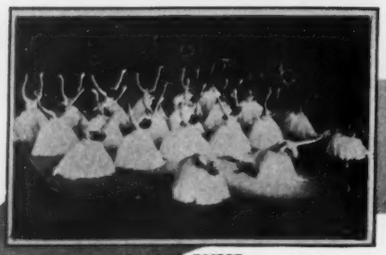

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MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3028 | NEW YORK, FEBRUARY 1, 1941 | Vol. CXXIII—No. 3

DEMAND FOR ARTISTS MIRRORS NATION'S NEW PROSPERITY

New York managers of artists, reporting for this annual Booking Issue of the Musical Courier, have discovered a dual effect of the European war on musical conditions on this side of the Atlantic.

Faced with the fact that the European market is closed and may remain so for some years, they are expanding their activities in the United States and in the Latin republics. Not only is this expansion a part of the Good Will policy sponsored by our State Department, but it is also considered excellent business.

(*Please turn to page* 17)

Hollywood Applauds American's Suite In First Hearing

Piston Score, Developed from Ballet, Proves Diverting—Hofmann Hailed by Overflow Audience at Concert

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Artur Rodzinski, former conductor of the Los Angeles Philharmonic Orchestra, was enthusiastically hailed on his appearance as guest conductor of the organization in the Philharmonic auditorium on Jan. 9. He shone in a program of romantic aspect, controlling the orchestra with a sure hand to achieve richly colored interpretations.

Novelty was Walter Piston's suite from his ballet, The Incredible Flutist. It made no pretensions to profundity, but was highly diverting music, adeptly instrumented and insouciantly gay. There were jolly dance episodes, including a seductive Tango, a Spanish Waltz with all the traditional trimmings, and a rousingly bumptious Polka for finale. The "incredible flutist's" solo turned

(*Please turn to page* 126)

Alceste Proves Colorful Work For Metropolitan Interpreters

First produced about 174 years ago, Christoph Willibald Gluck's Alceste finally reached the Metropolitan Opera House on the evening of Jan. 24. For the Thirty-ninth Street temple of opera it was a premiere, but the work had had two performances about two years ago when Wellesley College and Harvard University students combined to present it at the former institution under the baton of Edward B. Greene.

Metropolitan Opera audiences, however, are not unaware of Gluck's name and style, for General Manager Edward Johnson also has offered them Orfeo. Perhaps the most recent innovation will remain longer than its predecessor, both historically and sequentially, for Alceste is one of the most sumptuous spectacles to grace the Metropolitan's boards.

It is unnecessary at this time to point out the aims of Gluck, their effect upon the music dramas of Wagner or the reforms that did not materially reform the Italianate idea of recitative and aria. Suffice it to say that Alceste is more dramatic musically than Orfeo; in fact, the instrumentation (judging by the Metropolitan's score) possesses a richness not usually associated with this composer. Conductor Panizza, his Latin fervor to the fore, did not fail to recognize these moments sometimes to the loss of vocal audibility.

Staging Is Lavish

The Metropolitan production makes use of the revised score and also takes some liberties in the matter of arrangement of scenes. It observes the classic idiom in

(*Please turn to page* 27)

Chicago's Opera Facing Changes For 1942 Season

Kirk's Withdrawal as President May Be Followed by Other Adjustments—Deficit Is $100,000

By RENÉ DEVRIES

CHICAGO.—A year ago we informed our readers that Chicago would have a resident opera company for at least three more years, functioning at the Civic Opera House. We further stated that a guarantee fund would be raised, that Henry Weber would be appointed general director and J. C. Thompson, business manager.

Now from very reliable sources we learn that opera will go on as heretofore next autumn, but there may be some

(*Please turn to page* 106)

Wide World Photo

A TABLEAU FROM GLUCK'S ALCESTE

as presented for the first time by the Metropolitan Opera, with Marjorie Lawrence in the title role.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th St., New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00; Europe $4.50; Canada $4.50.

For A President's Inauguration:

Notables of Stage and Music Join in National Anthem at Inaugural Gala in Washington, D. C.

Left to right, Raymond Massey, Risë Stevens, Ethel Barrymore; Dr. Hans Kindler, conducting the National Symphony Orchestra; Nelson Eddy, Charlie Chaplin, Irving Berlin and Mickey Rooney.

Photo by Washington Daily News

(*Story on page 32.*)

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Advance Bookings Forecast Record Season

Managers Report National Revival

Colleges Sponsor Numerous Events—Opera Public Grows

(Continued from page 15)

Expansion in this country is also reported on other pages of this issue, with many cities showing exceptional ticket sales this year and amplified booking schedules contemplated for next season.

The traveling representatives of the artists' managements, have in many instances, returned to New York. From New England, the Middle West in particular and also on the Pacific Coast, indications are that the $17,000,000,000 national defense fund is starting to infiltrate through the industrial centres and music is already beginning to share in this new prosperity.

In personal statements from some 2,000 local managers of concerts to Musical Courier, it is indicated that there is an increase in sale of tickets this year, running in some instances to almost 100 per cent. These statements are being published in this and subsequent issues.

The effect of the draft is being felt in some places, schools and colleges, for instance. Facing a possible reduction in income due to the draft, a limited number of institutions are somewhat slower in engaging artists. However, there are outlets for artists in the college field. The sponsorship of concert courses by colleges is assuming large proportions.

From an authoritative source, Musical Courier learns that some of the large orchestras will probably face the same deficit situation as in previous years. These chronic fiscal deficiencies are not due to lack of interest, since orchestra attendance is vastly increased, but is to the higher costs of production. In some instances deficits are increased 15 percent over previous years.

Metropolitan Audiences Grow

On the other side of the picture, that of the opera, the recent statement of General Manager Edward Johnson, of the

(Please turn to page 18)

Photo by Otto Rothschild

L. E. BEHYMER

By L. E. BEHYMER

After half a century in the service of bringing good drama, music, and dance attractions to the territory West of the Rocky Mountains, I find people more artists. In the past decade I have devoted most of my activities to grand opera, concerts, and dance enesembles, touring them through California, Utah, Nevada, Arizona, New Mexico, Northwest Texas, and Honolulu, in addition to presenting in Los Angeles the San Francisco Opera Company in an annual season, San Carlo Opera Company, and about twenty-five major artists in the Behymer De Luxe Concert Series.

I find the public always interested in old favorites like Rachmaninoff, Kreisler, Elman, Heifetz, and Richard Crooks, to mention a few who make annual tours to the Pacific Coast; and audiences here have accepted and already put into the category of favorites such newer luminaries as Nelson Eddy, Kirsten Flagstad, Marian Anderson.

Then there are the still newer artists, who made their first appearance in my territory this season. Among those being re-engaged for 1941-1942 are: Dorothy Maynor, Helen Traubel, Risë Stevens, Jussi Bjoerling, Oscar Levant, Roland

(Please turn to page 129)

Reiner's Forces To Make First Tour

Pittsburgh Symphony Expands 1941-42 Concert Schedules

PITTSBURGH, PENN.—The Pittsburgh Symphony Orchestra is now becoming known as one of the outstanding orchestras of the United States. For three years, Dr. Fritz Reiner, Musical Director, has been building an organization that has reached such artistic heights that all those who have heard this orchestra believe it ranks among the foremost in the nation and that it should be heard outside its own city. For the first time, therefore, the orchestra will be available for tour engagements next year and expects to make its tour during February of 1942.

At the same time, the orchestra under Fritz Reiner has made its premiere recordings with the Columbia Recording Company, and the works of Wagner and Strauss played by the Pittsburgh Sym-

(Please turn to page 68)

Clokey New Manager for Miami University Course

OXFORD, O.—Dean 45 Joseph Clokey, of Miami University, has taken over the work of the late Loren Gates, who recently passed away. Plans for the 1941-42 Artists Course series will be announced later.

Danbury's Music Aided by Industrial Boom

DANBURY, CONN.—Prosperous conditions in Danbury foreshadow an excellent musical season. The hat factories upon which economic conditions in the city depend are prospering, and prospects for the 1941-42 season are even better than in previous ones. In addition, artists applying for bookings appear willing to come for very reasonable figures.

The Afternoon Musical Society on Feb. 13 is sponsoring a concert by Ludmila Ulehla, 17 year old pianist-composer, who has been composing and appearing in public since she was 7. On March 13 this society will present Makl Besthoff, American composer.

The society this year is specializing in programs by young artists and composers. Mrs. John C. Downs, president, has held this position for the past 47 years. A testimonial was given to her by 417 members at a banquet recently in her honor. Mrs. Downs was formerly president of the State Federation of Music Clubs.

Mrs. Goff Looks for Larger Hall in Lexington, Ky.

LEXINGTON, KY.—Efforts to obtain a new and larger auditorium for concerts of the Lexington College of Music series are now under way. With the acquisition of this larger auditorium it will be possible to present many important concerts. Little has been possible this year owing to lack of suitable conditions, states Anna Chandler Goff, founder and director of the College.

Pro Arte of Havana Eyes Younger Set

HAVANA.—A tendency toward preferring Latin singers is seen in the demand of the musical public of Havana, states the president of Sociedad Pro-Arte Musical, Mme. Laura de Alonso. Nevertheless many outstanding artists are engaged

(Please turn to page 64)

→

YOUNG PEOPLE AID MUSIC.

Festival in Birmingham, Ala., Municipal Auditorium.

(Story on page 88)

←

LEADERS IN HAVANA PRO-ARTE MUSICAL.

Left, Mme. Laura de Alonso, president; right, Mme. Chibaz.

Portland, Ore., Sees Return Of Symphony's Eminence

Orchestra's Directors Expect to Lift Society Out of Debt Within 3 Months with Aid of United Local Forces

By DAVID L. PIPER

PORTLAND, ORE.—The biggest piece of musical news emanating from this community is that 1941-42 will very likely find Portland back on the symphonic map and boasting an orchestra comparable with that evolved between 1925 and 1938 by Willem van Hoogstraten.

The Symphony Society of Portland, which for 29 years prior to 1938 was responsible for the greater part of what went on in this city, symphonically speaking, is now once again bestirring itself and is giving serious consideration to the reorganization of the Portland Symphony Orchestra. The orchestra was disbanded three years ago at the end of van Hoogstraten's tenure of office as conductor and the income of the Symphony Society has been applied exclusively to paying off the accumulated deficits of previous seasons. The Society expects to be entirely out of debt within the next few months.

Meanwhile, interest in music "in the flesh" has been maintained by the activities of the Portland Philharmonic Orchestra, the Portland Junior Symphony and the Ellison-White Bureau. The Portland Philharmonic is a joint project of the local Musicians' Union and the Federal Music Project and is conducted by Charles Lautrup, a highly-regarded young Danish musician who came to Portland only last fall, and whose four appearances on the podium thus far have won him a considerable and devoted following. Precisely what understanding will eventually be worked out by the Symphony Society and the Philharmonic Society it is impossible to predict, although there is general agreement that it would be disastrous for all concerned for the city to endeavor to maintain two full-fledged symphony orchestras.

Philharmonic Wins New Successes

As a consequence of the exceedingly favorable impression made by the fourth of its ten scheduled concerts, the Portland Philharmonic Orchestra seems now definitely to have established itself as this city's leading music-making organization. This concert, given in the Public Auditorium on Jan. 7, also served to demonstrate that in Mr. Lautrup the city has an orchestra leader of more than ordinary ability.

Organizational difficulties, the fact that a great deal had to be accomplished in a very limited time, and the effects of the recent influenza epidemic, took their toll in the first three concerts. But, with the advent of the new year, Mr. Lautrup has really established his authority over the orchestra, and the orchestra in turn is commencing to show signs of being a well-integrated ensemble. The Jan. 7 program had as its feature attraction Schumann's Rhenish Symphony, a work which, unaccountably, has not been performed here for many years—if ever.

The Portland Junior Symphony Orchestra, which has been led for the past 15 years by the dynamic Russian, Jacques Gershkovitch, will undoubtedly be back

(*Please turn to page* 138)

Peabody to Launch Campaign for $125,000

Carnegie Fund Gives $60,000 Provided Sum Is Doubled

BALTIMORE, MD.—The Peabody Conservatory of Music, founded in 1857, will launch an extensive campaign on Feb. 12 to raise $125,000, a sum which will finance the institution's activities until 1945. Dr. J. Hall Pleasants, president of the Peabody board of trustees, announced the starting date of the campaign at a luncheon meeting held at the Chesapeake Club which was attended by 50 of the city's leading industrialists, at which time Dr. Pleasants also revealed that the Carnegie Corporation of New York had already made a grant to the Peabody of $60,000, the understanding being that the Peabody would raise double that amount.

Failing revenues from the original endowments invested in the institution, starting with George Peabody's grant of $1,400,000, have worked a severe hardship on the institution since 1929. While conditions have improved in recent years, the Peabody has been forced to curtail its activities because of lack of funds and has found itself unable to develop along various lines it would like to take. Teachers are now working on an hourly basis and it is hoped that they may be put back on a weekly schedule of payment. Certain chairs on the faculty are unoccupied because of lack of sufficient funds to secure the men desired.

A campaign crew of over 500, of which 400 are women, has been formed. A city-wide luncheon on Feb. 12 will mark the opening of the campaign, which will close on Feb. 28. The Carnegie Corporation has made two other grants to the Peabody Conservatory in recent years.

GUSTAV KLEMM.

MAETERLINCK HONORED AT PHILADELPHIA OPERA RECEPTION. The Belgian playwright is presented with a "Bluebird"—after the premiere in English of Debussy's Pelleas and Melisande. Left to right: Sylvan Levin, Philadelphia Opera conductor; Edwin McArthur, Metropolitan conductor; Deems Taylor, Countess Maeterlinck and Mrs. John White Geary, vice-president, Philadelphia Opera.

Indiana Composer Wins Jubilee Prize

CHICAGO.—Carl Eppert, 58-year-old Hoosier-born composer, who lives in Milwaukee, Wis., has been announced winner of the Chicago Symphony Orchestra's Golden Jubilee award of $500 for the best orchestral work of an American composer. His Symphonic Suite won the first prize.

Second award of $300 went to Albert Sendrey, 29-year-old Chicago-born composer and arranger of motion picture music of Hollywood, for his Sinfonietta, and honorable mention, with a $100 prize was awarded Gail Kubik, 26-year-old Oklahoman, advisor and staff composer for National Broadcasting Company, New York, for his Scherzo for Large Orchestra.

There were 105 manuscripts submitted in the competition through which the orchestra sought works to represent American composers in its current Golden Jubilee season. Judges were John Barbirolli, Eugene Ormandy and Deems Taylor.

Eppert's work will be played at the Thursday-Friday concerts, Feb. 13 and 14 and in Milwaukee, Feb. 17. The other two works will be played later in the season.

Fort Worth's Symphony Halts in Labor Dispute

FORT WORTH, TEX.—The fifteenth season of the Forth Worth Symphony Orchestra has had to be abandoned, because of a union controversy.

The local of the stage-hands union recently made a demand upon the City Council for the employment of an additional member of the staff of the Municipal Auditorium, the city's largest and finest concert hall. The city administration did not agree that the added man was needed, in view of the limited use of the auditorum, and the local, which is made up of sixteen members, placed a "road-call" upon the building. This affects the performance in the building of members of the American Federation of Musicians, which has national working agreements with the American Theatre Stage Employees International.

The auditorium is used for the concerts of the local orchestra and the presentations of the Fort Worth Civic Music Association. The latter group has canceled a booking of the Littlefield Ballet, on account of the situation.

The local symphony has been directed from the first by Brooks Morris.

AGMA to Appeal Decision Favoring A. F. of L.

Defeated in its suit to block the American Federation of Musicians from asserting jurisdiction over leading instrumental musicians, the American Guild of Musical Artists' executive committee announced on Jan. 25 that it would immediately carry its case to the Court of Appeals.

The executive committee, headed by Lawrence Tibbett, president of AGMA, also called an emergency meeting of the board of governors for Jan. 28 and announced meanwhile that plans were proceeding to block the efforts of James C. Petrillo, president of the A. F. of M., to compel all artists to join his union or be forbidden to appear anywhere with union musicians.

The Appellate Division of New York on Jan. 24 held by a unanimous decision that the question of jurisdiction was one that should be decided by the American Federation of Labor, to which both the AGMA and the A. F. of M. belong.

Manchester Foresees Better Music Year

Defense Projects Spur Arts in New Hampshire City

MANCHESTER, N. H.—When two years ago the large textile mills employing 17,000 people in Manchester closed their doors, the city was faced with a trying period as far as musical activities were concerned. For the past two years, however, there has been some improvement, with new but small industries taking the place of the great mills.

Now has come the defense program. The building and future operation of a large government airport, already under way, will bring some 1,700 officers and men to the town, and there is considerable justification in anticipating a good year musically.

Activities in the town include a Civic Music Association course, two performances by the New England Grand Opera Company of Boston, and a number of chamber concerts by members of the Boston Symphony Orchestra.

Limited accommodation, unfortunately, makes it impossible to bring the prices of the tickets within the reach of the many. This is a factor which it is hoped to be able to remedy in the future.

RUDOLPH SCHILLER

Report a Record Season

(*Continued from page* 17)

Metropolitan, reporting an increase of 8,000 in attendance for the first few weeks, is taken as indicative. There have been other major opera companies, however, where the result is not so optimistic, but these seasons are not as extensive as the Metropolitan.

Mr. Johnson, in a recent interview, styled the present season, from the box office point of view, as the best since 1932. With the first half of the season completed, not only has the house been redecorated, a new curtain installed and other changes made, but a comfortable bank account is reported, some left over from last year's drive.

He said that it is this fact that caused the company to go on a "production spree" with four new productions and four revivals.

"Business is better than we forecast," he said, "but what is even more gratifying is that our artistic barometer has risen markedly."

Earle R. Lewis, assistant manager and treasurer, said that in his opinion many opera-goers are not going to Florida this season but staying in town and attending performances. Also many Europeans and South Americans have been noted in the audience. The new grand tier seats, replacing the Golden Horse Shoe has proved popular and a thousand more of these seats could be sold if available according to Mr. Lewis.

5 Steps In the Career of A Concert Artist

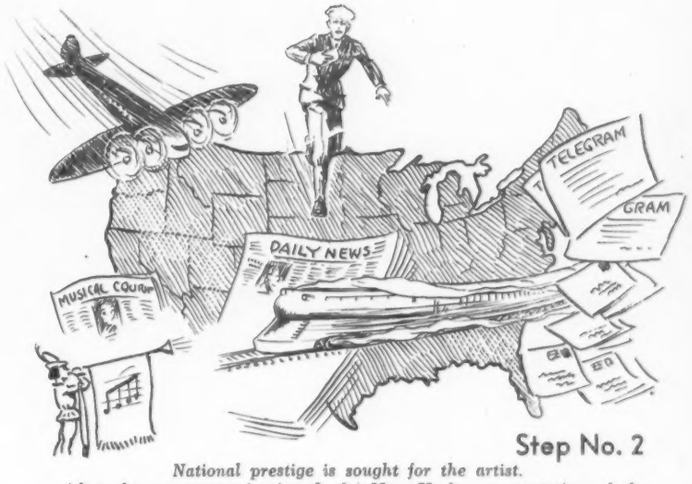
A B C of the Mechanics Of Booking — How The New York Impresario and the Local Manager Function

By ALFRED HUMAN

Step No. 1

The artist enters an agreement with a New York concert management.

In New York, musical market place of the Nation, there are some twenty independent concert managers, in addition to the several concert managements controlled by the broadcasting chains and radio stations. Some artists appoint their own personal representatives; others strive—and succeed—to secure engagements by their own organized efforts. If the artist is a newcomer, some managements may insist on a debut appearance in New York, perhaps in other centers as well, in order to build a foundation for widespread prestige which can be translated into engagements throughout the country. Another school of thought argues that a New York recital debut is unnecessary in some instances. In any event, the debut is regarded as a spring-board, and a rather costly enterprise.



Step No. 2

National prestige is sought for the artist.

After the agreement is signed, the New York representative of the artist must begin a systematic campaign. The object is to project the new musical personality on the national consciousness—a large way of saying "promotion." Correspondence is opened with sponsors of musical events in the various towns and cities. Through advertising circulars, interviews, reprints of criticisms and articles, announcements in national musical news publications (read by local sponsors and the key people who influence musical bookings in the communities), the New York management endeavors to win attention for their artists collectively.

Step No. 3

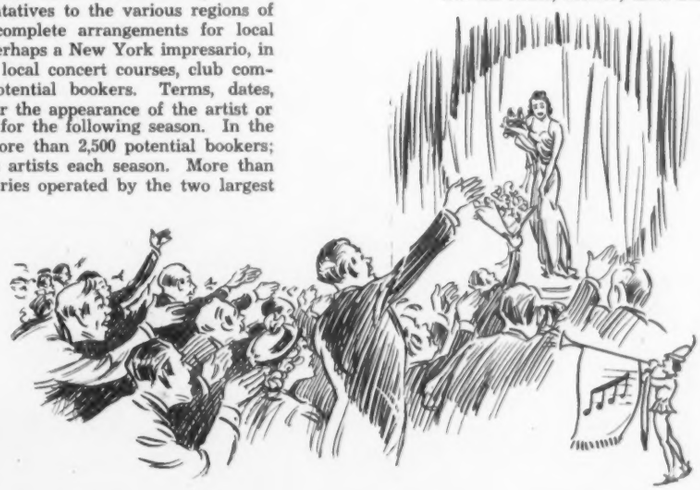
Local sponsors are visited.

Several times during the year the New York concert manager finds it important to send traveling representatives to the various regions of the country, to secure contracts or complete arrangements for local recitals. These skilful emissaries—or perhaps a New York impresario, in person—will visit the managers of the local concert courses, club committees, college officials and other potential bookers. Terms, dates, perhaps guarantees, are thrashed out for the appearance of the artist or a series of musical attractions, usually for the following season. In the United States and Canada there are more than 2,500 potential bookers; actually some 750 communities present artists each season. More than half of these cities maintain concert series operated by the two largest broadcasting chains.

Step No. 4

The local manager prepares.

Having engaged the artist—more probably several artists and groups—from the New York management, the local manager or club begins operations to publicize the concert or series of events in the local newspapers. The social patrons and regular subscribers are notified; ticket-selling committees are formed; publicity material, reprints, pictures—provided by the New York management or the artist—are distributed. All the social, artistic, civic and commercial forces available are enlisted in the intensive ticket-selling drive so characteristic of American community life. Our street scene in Middletown understates the whirl and irresistible energy of this event. Perhaps 90 per cent of the tickets are sold through the persuasive power of women workers.



Step No. 5

The artist and the audience meet.

Here business ends and art begins. All the years of training, experience, artistic gifts and personal witchery of the recitalist resolve into one absorbing question: "Will the audience like me?" Whether the audience approves and the critics commend now rests solely on the skill and charm of one lonely human being on a platform facing a sea of challenging faces. In a few moments the verdict will come—and the performer may soon hear the most revered word in the lexicon of artist and manager: "Re-engaged!" Isn't it all so simple?

After the AUDITION—What?

Prizes That May Await The Successful Contestant—Where To Go—Some Requirements

By HAROLD A. STRICKLAND

"Have you had your audition yet?"

In studio, in concert hall or even at the opera house, wherever ambitious young singers and players gather, the conversation ultimately will include this question for it is the burning question that haunts every beginner in the musical field.

Buoyed by letters of introduction, supported by press notices from the old home town and bearing encomia to the Nth degree from teachers and others who have heard him or her, the young artist must have the attention of the New York critics before he or she can hope to step past the first rung on the ladder which reaches to the skies of financial security and/or artistic success.

And auditions very often provide the way. Many now are the associations and organizations of musicians willing to assist; in some instances the winning of an audition means an automatic debut recital in one of New York's concert halls while the Metropolitan Opera House looms for those who pass through the mills of the Auditions of the Air.

"What preparation is necessary for these auditions?" might well be the inquiry of the neophyte as he comes ready for the test for fame. In extremely rare cases do the musical impresarios of New York or even elsewhere hold auditions for ambitious youth. Preferably they attend debut recitals and then determine whether or not their lists of artists will permit of augmentation by a new vocalist or instrumentalist.

Naumburg Foundation Tests

One of the outstanding organizations in New York which has provided the open sesame for many ambitious young musicians is the annual competition of the Walter W. Naumburg Musical Foundation. The reward for the winners is a Town Hall recital with all expenses paid. The current year, 1941, will be the seventeenth for this foundation which is concerned with pianists, violinists, cellists and singers "who are of mature talent and ready for professional careers but who have not already had a New York recital reviewed by the critics."

To enter its competitions, the young artist must file an application bearing necessary data. In the first place applicants must be not more than 30 years of age. This year a new ruling provides that no candidate under 16 will be considered but a recital given under the age of 10 even though receiving critical consideration will not exclude a candidate.

Piano candidates are required to include one prelude and fugue from Bach's Well-Tempered Clavichord and one work in large form, a sonata or suitable equivalent. A lyrical piece, such as a Chopin nocturne also is required. The program submitted must take about 70 minutes in actual playing time.

Violinists must be prepared to play two contrasting movements of any suite or sonata of Bach for the instrument alone and a violin concerto, modern or classic. Variety of style and mood are considered and the program must not exceed 70 minutes in duration.

Cellists have similar requirements throughout and all instrumentalists are cautioned against transcriptions, the works in the original form being preferred.

As to singers, the applicants must have a classic aria, in sustained cantilena style, of Bach, Handel, Mozart or Gluck. Operatic arias are frowned upon. Lingual accomplishments are not necessary but the program submitted should "present a coherent grouping of unhackneyed songs of substantial musical merit, not an unrelated assemblage of miscellaneous songs."

The applicants are required to file a record of their study and also their professional experience as well as a list of repertoire. A deposit of $10 must be made with the application, which will be refunded when the applicant appears for the audition. A copy of his birth certificate also is required.

The foundation will furnish, if desired, an accompanist and provide for sufficient rehearsing with this associate. Preliminary auditions are held during March and final auditions on April 7 and 8. Winners are not permitted to make a professional appearance between the date of their award and that of their recital.

Applications must be filed with the foundation by Feb. 28.

National Music League

Another organization which has been active in assisting young artists in launching a career is the National Music League, Inc., of which Mrs. Anna C. Molyneaux is managing director. Unlike the Naumburg Foundation, the association between this organization and the artist does not end with the debut recital.

As a matter of fact, auditions are held so that artists may be added to the list managed by the League. Nor is there any definite time for the audition. Applications may be made at any time. These are kept on file and when a demand is created by vacancies, the group or groups wherein these vacancies occur are called for the audition.

The League requires all applicants to be not over 35 years of age, American citizens or those who have applied for citizenship and must not have been under any previous managerial contract. The audition fee of $2 is payable not with the application but when the audition is held.

Instrumentalists must have a repertoire of three concertos, three sonatas, and three etudes. Pianists are required to know three concertos, three sonatas, and several groups of short pieces, fantasias, themes and variations.

Vocalists must be familiar with one complete operatic or oratorio role and have a repertoire of 10 songs, four of which must be by classic composers.

Auditions lasting approximately 15 minutes will be held during which the applicants must provide their own accompanists. Pianists are required to present if required one concerto, one sonata, one short technically brilliant piece and one short modern or descriptive piece. Other instrumentalists should be prepared with two concertos, two sonatas and three etudes. The singers must have one operatic aria with recitative, in Italian, one oratorio aria and recitative and a choice of Lieder with original English, German and French texts.

Artists are required to pass competitive preliminary, semi-final and final auditions before being accepted for the solo artist list. If thus accepted, they must sign an agreement which provides that for a minimum period of a year, the League will act as manager with complete supervision of publicity and appearances. Expenses of the artist will be paid with the League receiving the entire fee resulting from an artist's appearance obtained by it. The League will neither pay expenses nor accept any fee from engagements which the artist secures himself.

Fees resulting from appearances obtained by the League are reserved by it to cover the following year's operating expenses but "any excess over a reasonable reserve for that purpose is to be fairly distributed among the artists at the end of each fiscal year." In this way, the artist, without making any payment, earns the managerial services of the League which is a cooperative concert management bureau.

Society for Advancement of Young Musicians

The Society for the Advancement of Young Musicians, Inc., which has presented artists in three Carnegie Hall and four Town Hall recitals, holds auditions in the spring and also presents musicales where young artists are heard. Winners in auditions receive a Town Hall debut rectal with all expenses paid. According to R. Bronstein, musical director, there is no limit to the number of young artists whose debuts may be sponsored during a season. Applicants must be under 30 years of age and never have had a New York debut. However, they may have made their artistic bows elsewhere. Mr. Bronstein said that some 60 to 70 applicants are heard each season with about 15 selected for the semi-finals. Only instrumentalists are eligible, pianists, cellists, violists and violinists.

For the preliminary auditions, any Bach work is required, sonatas, partitas, concertos, etc. A complete program must be submitted and this must include a concerto, sonata and shorter pieces one of which must be by an American composer.

If the judges feel that more than one artist is worthy, these will receive debuts, but the association of the society with the artist concludes with this.

The various musical sororities also present their members in recitals and in some instances serve as managements. The MacDowell Club in New York is another organization which assists young artists and the various units of the National Federation of Music Clubs also conduct auditions, the various local winners participating in State contests and these winners meet for the national award at the annual convention.

Metropolitan Auditions

And at the Metropolitan Opera House, goal of many singers, the door now has been closed to all except the winners in the Auditions of the Air. This on the authority of General Manager Edward Johnson, who said that these arrangements have been made with the present sponsor who awards a prize of $1,000 to each of the two annual winners while the Metropolitan Opera gives each a contract providing for a debut with an option for more appearances later on.

Under the former plan, Mr. Johnson and his associates Edward Ziegler and Earle R. Lewis, together with the various maestri would hear singers who had submitted qualifications previously. In some instances accompanists were provided but usually the artist brought his associate with him. In discussing the procedure, Mr. Johnson said:

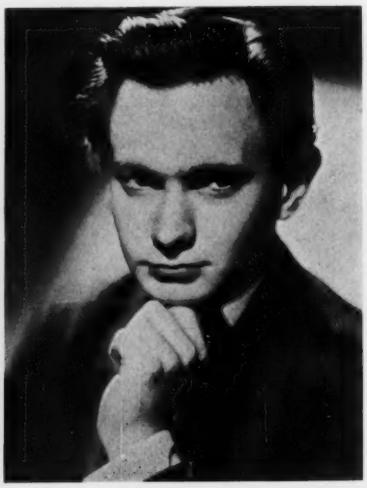
"Of course auditions were not required of all artists. For example if we knew of some one or had heard him or her

(*Please turn to page* 38)

They Won in Auditions

EMERY DARCY,
Metropolitan tenor.

ELEANOR STEBER,
Metropolitan soprano.



← **SIDNEY FOSTER,**
23-year-old pianist winner of the first award of the Edgar M. Leventritt Foundation, plays the Beethoven C minor concerto with the New York Philharmonic-Symphony Society, John Barbirolli, conducting, on March 16 in Carnegie Hall. The award provided for this engagement. The concert will be broadcast. Mr. Foster will appear in the 1941-42 season as an exclusive WGN Concerts artist.

"Atmosphere" and Glamour in the Recital Hall

By WARD FRENCH

APPEARANCE OF STAGE AFTER PREPARATION

was made for presentation of two-piano recital by Bartlett and Robertson.

Create more atmosphere for your concerts and attract wider patronage.

How many times do you walk into a concert hall, perhaps after a hectic day, and, after the first minute or so of settling into your seat, making a cursory survey of your neighbors and the auditorium—how many times do you feel that sense of well-being pervading you—that comfortable sense which communicates the thought that everything is "right"—that gives you the feeling you are in exactly the right place at the right time? On too few occasions, probably.

Contrawise, how many times on entering a concert hall, do you mentally "sit up and take notice"—a sixth sense telling you that you are in for a gala, an exciting evening?

Have you ever considered the thought that both reactions may have stemmed from the one source—the physical atmosphere created in the auditorium in that interval between your entry of the hall and that moment when the artist steps on stage to deliver the program?

Equally as important as the organization of new concert groups is the maintenance and growth of present Community and Cooperative membership audiences. Although more than 350 cities throughout the United States and Canada have been operating with cumulative success during the past eleven years, with respect to both the high quality of artist attractions and programs presented, and larger membership lists, it has been only comparatively recently that increased notice has been paid to this unique phase of concert presentation.

I feel that one of the most important angles of the concert business the Community Concert Service will give consideration to, for the coming season, is greater attention to the details of the artistic and pleasant presentation of concerts from the physical aspect.

One of the organization directors in the Community Concert Service, who, of his own volition, has given particular attention to this medium and contributed greatly toward its development, is Ralph Lycett. Mr. Lycett spoke on the subject at our recent December conference, and because his efforts in this line have brought very tangible results, I have asked him to write a supplementary article on this topic, which appears below.

Photo by Progress

WARD FRENCH,

general manager of Community Concert Service and vice-president of Columbia Concerts Corporation.

Details That Dramatize

By RALPH LYCETT

Concerts are not ordinary, run-of-the-mill events—they are Experiences. And, as such, they should be pointed up, highlighted, dramatized, "glamourized"—if you will.

The projection of a little imagination plus the desire to provide the proper setting for your concert attraction, and the wish to give your audience-members the utmost in physical, sensory and artistic enjoyment, can all combine to make your concerts gala events—unique events that will create in your audiences the urge to attend more and more programs. If it is true that "the end justifies the means," any extra effort you are required to make to keep people coming continuously to concerts is definitely well worth-while.

RALPH LYCETT

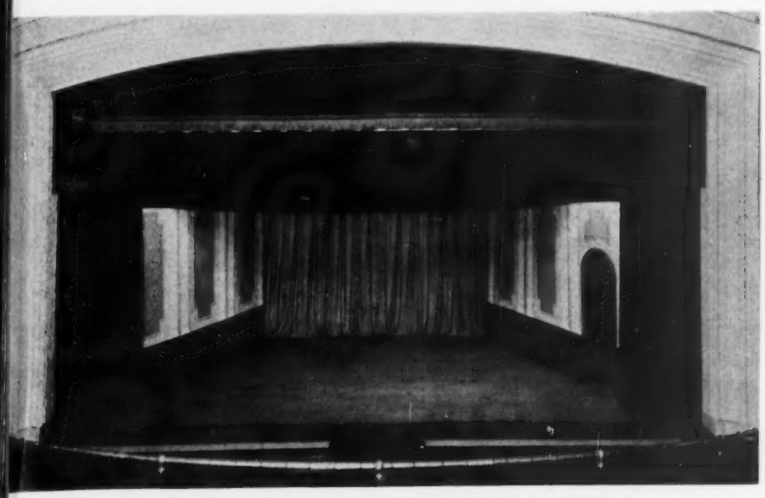
In presenting concerts there are two distinct, yet correlated, phases or divisions, to be considered. First, the artist and the stage picture; second, the audience, and the auditorium arrangements.

The Artist and the Stage

Every artist appreciates being seen, as well as heard, to best advantage. On too many occasions an artist's appearance has been ruined by poor lighting. Too many times audiences complain because they cannot see the artists' faces. These are legitimate complaints.

Many artists of today have a highly developed sense of the dramatic—many "set the scene" of the compositions they are about to sing or play—many during their performance "mirror the moods" projected. If these fine points are lost to the audience because they cannot see the facial expressions, then half the essence of the performance is dissipated.

Combating this condition is a simple matter. The ideal stage-lighting consists of full border-lights from above, footlights, floodlights from both wings of stage, and a spotlight from each corner of the proscenium arch, struck at a 45 deg. angle so that the light beams converge at a point in the center of the stage where the artist will be placed. This four-way lighting removes all possibility of shadows from the artist's face. If it is found that the lighting is too bright so that the artist does not have a completely natural appearance, lights may be tempered by covering them with gelatines until the right effect is secured. For women artists, a medium-straw colored gelatine is most generally favored; and for male artists, the color gelatine known in the trade as "surprise pink."



STAGE OF A TYPICAL COMMUNITY CONCERT AUDITORIUM

prior to the presentation of a concert.

Problems of Lighting

Stages of practically all auditoriums today are equipped with footlights and border lights. In most cases, side floodlights and spotlights can be borrowed or rented from local electrical supply stores or theatres. However, where possible, the purchase of flood and spotlights at a nominal cost as a permanent investment in proper lighting facilities, is strongly recommended.

As soon as they enter the auditorium, the stage immediately becomes the focal point of your audience's attention. If it is tastefully and attractively arranged to provide the proper frame for the artist, the audience's pleasure in the performance is greatly enhanced. If the stage presents a bare appearance, simple seasonal floral decorations may be used and placed where the best effect is achieved with respect to balance and proportion in relation to the frame of the stage-picture. If ever in doubt, the safest spot to place floral decorations is on either side of the proscenium arch. Decorations of this sort, properly used, will contribute in high-lighting the entire performance.

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"SOARING" A LA SCHUMANN.
La Meri in her interpretation of that composer's Etudes Symphoniques.

The Dance As a Future for the American Artist

by

ROSALYN KROKOVER
Dance Editor, Musical Courier

Photo by Fritz Henle

ATTY VAN DEN BERG

It has been said before, but it stands repeating: for the first time in the cultural history of America the dance is assuming major importance as an artistic factor. Those who remember the condition of the dance in this country some thirty years ago look with astonishment at its sudden growth. Not that the dance is intrinsically superior now to what it was then, but at the time it was judged by the company it kept and by what certain individuals did to it. Never has an art or science been more cruelly tampered with than the dance.

It was not so very long ago that a person could come to New York without previous study to speak of, and, with a certain amount of ready cash, and a whirlwind period of three or four weeks in a highly advertised school, return home with a diploma that guaranteed him or her to be a full-fledged teacher of dancing. Immediately a studio would be opened and the dance education of all the children in the community was entrusted to the hands of this pedagogue.

Fortunately that condition has been entirely eliminated, and much care and thought is given today to the business of pursuing a career in the dance. The following may give some idea of what a dancer usually goes through.

Steps to a Career

A person just doesn't happen to become a dancer or happen to acquire a responsible position in the field. As in music or art, the particular bent of a talent should be determined at an early age, and daily thought, practice and regular instruction must follow. Too much stress cannot be placed on the importance of foundation—which, regardless of the style finally developed, must be good solid ballet. A thorough training in ballet varies in cost, though greater cost does not always determine superior instruction. A good teacher, naturally, is necessary, and to insure oneself against inferior instruction, a study of the teacher's background should be made before enrolling the child. Under ordinary circumstances, class instruction should average around $50.00 a season for one or two lessons a week.

At the age of 13 or 14 parents should consider a summer dance camp if the child shows any real aptitude. The work and experience derived from association with unfamiliar students, and the application of the allied arts, is invaluable. Here the student has an opportunity to take part in every phase of dance and drama production. There are reputable camps of this type scattered throughout the country. In the Colorado Rockies is the Perry-Mansfield School, in Georgia, Edwin Strawbridge and Virginia Miller, and there are several schools in the Berkshires. The tuition ranges from $200.00 to $350.00 for the summer, depending upon activities involved.

By the time high school has been completed, assuming that the above schedule has been followed, the student should have a solid foundation and know whether

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MIRIAM WINSLOW
and
FOSTER FITZ-SIMONS
in
American Chromo.

A TABLEAU FROM PAGANINI,
a Fokine ballet produced by the Original Ballet Russe this season.

Launching the Musician

Economics for the Aspirant

Costs of a Career Summarized

A preparatory period ranging from five to fifteen years is necessary, in most cases, to prepare the artist.

Estimated costs of training include at least $10,000—in some cases $15,000 or more—for teaching and coaching.

After training is complete, some $2,000, it has been suggested, should be available for costs of launching the career.

The New York debut recital—usually considered an essential for setting the seal on a career—in most cases costs $750 minimum, and may amount to $1,500 if the largest hall is used.

By RUSSELL M. KERR

How much does it cost to launch a musical career? Do such methods and their costs change from year to year? And what is the condition in the United States in 1941?

It has been estimated that $10,000 is an average sum for such an achievement, some aspirants spending more, some less. The results also differ decidedly, as to the degree of success achieved.

Included in the general expenses of training is preeminently that of schooling. Here the sums expended differ widely, according to the length of time a career is prepared for, and the eminence of the teachers with whom one studies. Formerly, there was the additional cost of passage to Europe for study, but today students remain here.

In the old days it was customary to mature a talent slowly, with arduous exercises during which the tyro was resolutely kept from any engagements. Today the custom is somewhat different, as it has been recognized that a certain amount of public appearance during the preliminary period helps in bridging the gap between studio and the professional stage. Indeed the danger now consists in abrupt ending of the study period and premature entry into the treadmill of the profession.

Naturally, the earnings of a young artist during the study period will be slight. Therefore, despite the rather generous scholarship aid which is extended by many schools and some teachers, one has to reckon on a period ranging from five to twelve years in which support by parents or patrons is necessary.

Omitting the actual cost of living, which averages from $1,000 to $1,500 or more per year, a five year period of advanced instruction would include at least two weekly lessons at from $5 to $15 each.

Especially in the preliminary stages, it is undoubtedly more productive of results if all one's time can be given to study. It is also highly desirable to have specialized instruction in singing or an instrument buttressed with some theory, history of music and general cultural development.

Estimating the Cost

The $10,000 estimate is a good average, if one includes in it the extensive coaching required for one who is acquiring a repertoire. Such work often extends over the years when actual professional appearances are begun. This is notably the case with opera singers, the cost of whose training for one of the more complicated and opulent arts in most cases approximates $15,000 or more. Next highest in cost is probably the preparation of a fine pianist or violinist, whose work should never cease during the entire career, as is well evidenced by the return to eminent European masters' tutelage made by some of our best known figures in these fields after the career has been launched. Perhaps $12,500 would be a safer margin for these two types of artist, while cellists, violists and string players generally have also to do arduous work to acquire a superb technique. Next probably come the woodwind players, the best of whom were often trained in France in a happier day, and finally brass and other departments of the ensemble.

Beginning a Career

After the preliminary, advanced and teachers' or artists' training is complete, requiring in all some ten years at the least, part of which may be done in early youth while the family roof provides a shelter, the launching of the career may be approached. This is the most difficult part of the business, and to cover this period a sum approximating $2,000 should be set aside.

It would be pleasant to maintain that doors open easily to the well-equipped young musician. This happens only in rare cases—and these usually of phenomenal talent. Nowadays enterprising music schools, recognizing this difficulty, have organized their own orchestras, opera groups and the like, so that the opportunity for solo work may be had, and that of showing the young artist's "wares" to the public.

Ensemble Training for the Instrumentalist

To young musicians, usually with eyes firmly fixed on solo or recital work, the idea of giving some time to more or less anonymous ensemble training may seem like a compromise. It is not so regarded by many of the world's famous artists, who recommend experience in an orchestra, string quartet or vocal ensemble as one of the best bulwarks of musicianship. A well-known musical patron, for example, who provided funds for a young artist's career, stipulated that he was to play for a year in a settlement school orchestra, while carrying on his advanced lessons.

Entry into one of the country's leading symphony orchestras is not so simple a matter as it may seem. Only a few posts are available in any orchestra each season. The conductors in such cases may make a visit to New York to hold auditions. It is here that a background in and recommendation from a training orchestra or a well-known teacher or school is one of the best prerequisites for securing a hearing.

The National Orchestral Association, in New York, selecting its personnel through auditions, offers a training in ensemble playing for proficient advanced students. The association charges a tuition fee and requires regular rehearsals, while the students in addition play in the regular concerts of the orchestra. This group is a training organization from which appointments to many of the leading symphony orchestras of the country are made. The learning of orchestral repertoire is one of its features.

As to professional orchestral engagements, these can be had only if the young artist has joined the American Federation of Musicians, the membership of which is crowded. Sometimes joining entails considerable delays. Union membership dues and a fee of $50 to join or transfer from another local are required in most such cases.

Some engagements are occasionally secured through the settlement schools of music, particularly for their own pupils; these institutions, endowed by public-spirited patrons, provide training at moderate fees. They also maintain orchestras in which training may be had.

The vocal student is in rather better case, as a certain number of such singers with good voices, who read music easily, are able to secure places in church choirs while "breaking in." They pay a small amount, usually $5 to $10 (the latter positions are rare) per Sunday. There are in New York at least two recognized agencies which supply choir singers, though the enrollment of applicants usually outnumbers the opportunities for positions. Such agencies charge a moderate sum ($5) for audition and enrollment, and ten per cent of salaries earned. They mostly supply substitute positions, although some permanent appointments come along at intervals. Most such offices also handle applications of organists for church positions.

The Metropolitan Opera maintains a Chorus School, as it does one for ballet. This requires the giving of several evenings a week for rehearsals, at which the singers learn certain of the larger ensemble passages in operas. They then are assigned to supplement the regular opera chorus in the big scenes, for which they receive a small fee per performance. Occasionally promotions are made into the regular chorus, but only after a repertoire of some thirty operas is acquired. Nowadays all chorus members must belong to the American Guild of Musical Artists.

Contests for Debuts

In recent years the number of organizations providing recital debuts for young artists of great promise has greatly increased. The National Music League, of New York, holds auditions yearly, and the small group of artists it accepts are then publicized and opportunities are made for their presentation in recitals and elsewhere. The Walter W. Naumburg Musical Foundation of New York, awards recital debuts to singers, violinists, pianists and cellists. The Metropolitan Opera Auditions of the Air in the last several seasons have greatly stimulated competition for two valuable prizes—a contract for a young man and a young

(*Please turn to page* 40)

GRACE MOORE POSES for two young artists who made posters for her benefit performance of Louise at the Metropolitan Opera on Jan. 28 for the Children's Aid Society. Miss Moore will appear as Fiora in Montemezzi's opera, The Love of Three Kings, at the Metropolitan Feb. 7, under the composer's baton. She also sang the part with the Chicago Opera this season under his direction.

New York Concert Halls Well Filled in Metropolis

Recitals in New York assumed the maximum volume and variety in the closing days of January. From the eighth to the twenty-third of the month, many prominent artists were heard in the chief halls. Among those appearing in recitals were Mischa Elman, Reginald Stewart, Dalies Frantz, Erica Morini, Shura Cherkassky, and Igor Gorin, the latter in his New York debut in a solo list. Ezio Pinza and the Primrose Quartet appeared with the New Friends of Music. Others heard previously who returned were Lea Karina, Anne Jamison, Viola Wasterlain, (in a Candlelight Musicale), Eudice Shapiro and Irene Jacobi in sonatas. The Diaz Musicales included in their programs Marjorie Lawrence and Jarmila Novotna, Metropolitan sopranos, Michael Bartlett, tenor, Stell Anderson, pianist, Raya Garbousova, cellist. First New York recitals were given by Kurt Engel, Zadel Skolovsky, Ella Flesch, Pina La Corte, Anjer Belmonte, Ishbel Mutch, Harry Cykman, Bernardo Segall, Angelo Reyes, Hilda Ohlin, Douglas Johnson and Kenneth Spencer. New works included a string quartet by Bartok premiered by the Kolisch Quartet, a little known Missa Brevis by Bach given by the Bach Circle of New York. The League of Composers sponsored an evening of documentary films with music by Americans, and the National Institute of Arts and Letters inducted members and gave a musical program with notables assisting.

Diaz Musicale Present 3 Artists

Marjorie Lawrence, Metropolitan Opera dramatic soprano, Raya Garbousova, cellist and Jean Carboni, bass, were presented at the Jan. 8 Diaz Musicale at the Hotel Pierre. Miss Lawrence, with Felix Wolfes at the piano, sang an aria from Gluck's Iphigenie en Tauride, a group of Brahms and Schubert Lieder and songs of Duparc, Ravel, Carpenter and Hageman. The soprano was in notable vocal estate and was enthusiastically received. Mme. Garbousova was heard in Weber, Chopin and Sarasate numbers and Frecobaldi's toccata playing with warm tone and brilliant technic. David Stimer gave able pianistic assistance. Mr. Carboni, who had Frank Chatterton at the piano, was heard in arias from La Gioconda and Don Giovanni and three Neapolitan songs, all sung with artistry.

Mischa Elman at Carnegie Hall

Carnegie Hall was filled on the night of Jan. 10 when Mischa Elman, in top form, gave an impressive performance of violin works that are traditional in repertoire. Other violinists come and go, flash on the horizon and disappear but the Elman art, which always seems at its peak, goes still higher at each succeeding appearance. Opening with the Bach-Nachez E minor Partita, given a sumptuous and forthright reading, Elman continued with the Fauré sonata, eloquently offered with poetry and technical brilliance combined in typical Elmanesque style. Leopold Mittman at the Steinway, provided brilliant collaboration in this and proved an able associate throughout. Spohr's dated and infrequently heard D minor concerto was raised to importance by the Elman ravishing tone and intimate technical treatment. The final bevy comprised Dvorak, Tchaikovsky-Koutzen, Wieniawski, and Mendelssohn-Elman numbers before numerous encores.

Reginald Stewart's Recital

Returning for another series of appearances in the United States, Reginald Stewart, who combines an important post as conductor of the Toronto Philharmonic with the role of pianist, was heard in Town Hall on Jan. 10. His program, including the Beethoven sonata in C major, op. 2, No. 3, and a gallery of smaller works in brilliant contrast, showed again his first-rate musicianship and fascinating grasp of stylistic attributes. The list which began unassumingly with Lully, Rameau and Scarlatti bits, achieved notable climax with Bach's prelude and fugue in B flat minor and his own arrangement of that master's great toccata and fugue in D minor. Mr. Stewart commands notable poetic gifts, as was shown in his group of Chopin and Schumann, and in two Debussy pieces. To conclude, there were striking technical achievements in Rubinstein's Staccato Etude, coming after Ravel and Chabrier morceaux. Among the encores played on a fine Steinway was an exquisitely wrought version of Bach's Jesu, Joy of Man's Desiring. The applause of a large audience was fervid.

Dalies Frantz's Piano Program

Dalies Frantz, pianist, presented a very ambitious program for his Town Hall recital on Jan. 11. The pianist displayed a fluent technic and clean-cut balancing of phrasing in the opening Sonata in E flat of Josef Haydn which was perhaps the best playing of the afternoon. The Bach-d'Albert Organ Prelude and Fugue in D major which followed was conceived in broad majestic lines although the end of the Fugue suffered somewhat from too much pedal as the work progressed.

For his second group Mr. Frantz offered a group of Brahms consisting of the Rhapsody in G minor, two Intermezzi and the Paganini Variations. Following the intermission the pianist played works by Liszt, Ravel-Ericourt, Prokofieff and two works by Chopin. The packed house was most enthusiastic and insisted upon half a dozen encores.

Lea Karina in Songs

Mezzo-soprano Lea Karina, expertly accompanied by Paul Ulanowsky, performed an interesting and exacting list of numbers at Town Hall, Sunday afternoon, Jan. 12. Beside older classical material, there were romantic and modern compositions by Scandinavians, and by Brahms, Franz, Fauré, Rachmaninoff, Cui, Fox, Moussorgsky, Castelnuovo-Tedesco. Also Verdi's aria, O Don Fatale (from Don Carlos) figured on the program. Making her recital debut, the singer showed unusual poise and confidence.

Miss Karina (in private life Mrs. Isidor Achron) has a voice of ample volume, range and color, excellently controlled and most artistically employed. Possessed of sure musical instinct, she uses it effectively in her interpretations, for which she finds the appropriate moods in delivery of text and vocal content. The audience took the singer to its heart and applauded and encored her warmly. One of the added numbers was Tchaikovsky's None But the Lonely Heart.

The Castelnuovo-Tedesco song, When I Went to the Film, (first performance on this occasion) is a cleverly made piece of characterization and scored a hit in Miss Karina's meaningful presentation.

Pinza and Metropolitan Trio with New Friends

In memory of Mischa Levitzki, Brahm's Four Serious Songs were sung by Ezio Pinza, Metropolitan Opera bass, at the concert of the New Friends of Music in Town Hall on Jan. 12. Levitzki had played at the first concert of this organization in 1936 and on other occasions. Mr. Pinza sang with seriousness, rich tone and expressiveness. The accompaniments were well played by Fritz Kitzinger. The instrumental portion of the program included two trios, Ravel in A minor and Schubert in B flat. The Metropolitan Trio, David Weismann, violin, Milton Prinz, cello, and Andor Foldes, piano, played with authority, dynamic incisiveness and tonal smoothness in these contrasted scores, winning warm applause.

Anne Jamison in Town Hall

A diversified and unhackneyed list was presented with innate musicianship by Anne Jamison in Town Hall on Jan. 12. The soprano opened with arias from Handel and Mozart scores and then went on to French items of Boulanger, Chausson and Rosenthal and Spanish numbers of Granados and Obradors followed by some Rossini, Respighi and Ravasenga and a bevy of Delius concluding with two manuscript songs by John Sacco. The Rosenthal and Obradors items presented this concert and radio artist in the role of a diseuse, her interpretative skill adding much to the enjoyment of them. At her best in the softer passages, Miss Jamison projected her tones with understanding and generally sang with much musical intelligence. Lester Hodges gave able support at the Steinway.

Films and Music by League of Composers

A novel seance of Film and Music was given by the League of Composers at the Museum of Modern Art on Jan. 12. Musical scores with "documentary" films shown included "Power and the Land," with music by Douglas Moore; "Valley Town," music by Marc Blitzstein; "The City," music by Aaron Copland; "The River," music by Virgil Thomson; "One Tenth of a Nation," music by Roy Harris, and "Roots in the Earth," music by Paul Bowles, with a "Coda," by Walt Disney.

All the composers save Mr. Blitzstein, who could not be present, spoke briefly on their works. The general impression was of a medium of great promise, some of the scores being remarkably effective, while in other cases the problems of synchronizing of music with the descriptive speech of commentators had not been completely mastered. The capacity audience was good-humored.

Bach Mass in First N. Y. Hearing

What was listed as the first New York hearing of Bach's Mass No. 1 in A major was given in Town Hall on Jan. 13 by the Bach Circle of New York with Robert Hufstader conducting the chorus and orchestra, Yella Pessl at the harpsichord, Rose Dirman, soprano, Ellen Repp, contralto, James Curtis, tenor, and William Gephart, bass, as the assisting vocal quartet and Harry Friedman, violin, Janos Scholz, cello, Mitchell Miller and Anton Malay, oboes and John Wummer and George Possell, flutes.

The mass is a Missa Brevis, Bach having followed the Lutheran idea of setting only the Kyrie and Gloria. In the first section, the second part is sung by the quartet but in the Gloria, the noted cantor has taken the phrases, as in the B Minor which was to come years later, with special solo parts, in the concerto grosso manner. Mr. Gephart's Domine Deus with violin, cello and harpsichord, was delivered with understanding if not vocal clarity. Miss Dirman's Qui tollis, with flutes in canonic style and viola accompaniment was sung with technical skill. Miss Repp's Quoniam had full accompaniment and was offered with rich tones. The chorus would have profited by additional rehearsals but Mr. Hufstader conducted in workmanlike manner. Miss Pessl's harpsichord was at times overpowered by the orchestra.

The overture to Handel's Ottone and the same composer's D minor concerto for harpsichord and orchestra were stylistically offered the latter permitting Miss Pessl opportunity to reveal her splendid technical ability.

ELIZABETH WYSOR, SOLOIST WITH THE NEW YORK CITY SYMPHONY, John Barnett conducting, in Carnegie Hall on Jan. 26. The American contralto also participated in the Metropolitan Opera Auditions of the Air.

JOSEPH SCHUSTER will be soloist with Philharmonic Symphony Orchestra at Carnegie Hall, New York, on Feb. 7 and 8 in Strauss' Don Quixote under the baton of Bruno Walter. Mr. Schuster is photographed with Mr. Walter (left) after a rehearsal, while going over the score of the tone poem.

Photo by Larry Gordon

Recitals of Major Interest Attract Concert-goers

Morini in Rare Art

If any violin connoisseur ever doubted the rare art of Erica Morini, all hesitation must have vanished for him if he heard that young violinist at her Town Hall recital on Jan. 14.

Miss Morini seemed fairly inspired, with her musical understanding at its highest, and her unfailing technic and pulsing tone exerting even more than their usual compelling effect. She stirred her hearers to continued ovational outbursts. With very competent Max Lanner at the piano, the recitalist played Vivaldi's D major sonata, Wieniawski's D minor concerto, Leo Weiner's characteristic F sharp minor sonata, shorter pieces, and the prodigious Bach Chaconne, prodigiously conceived by Miss Morini, and prodigiously carried out.

Kurt Engel in Debut

Making his debut in Carnegie Chamber Hall on Jan. 14, Kurt Engel, Viennese pianist, proved a well grounded musician with notable technical equipment. A large and responsive audience approved his readings of the Bach-Szanto G minor prelude and fugue, Beethoven's Eroice Variations and music of Rachmaninoff, Glazounoff, Scriabin, Stravinsky and Prokofieff. His flair for the moderns was apparent.

3 Artists at Diaz Musicale

Jarmila Novotna, Metropolitan Opera soprano, Michael Bartlett, Chicago Opera tenor, and Stell Andersen, American pianist, gave the third program of the Diaz musicales at the Hotel Pierre on the afternoon of Jan. 15. The charming Czech soprano offered arias from The Marriage of Figaro, Madam Butterfly and Manon and songs of Hageman, Rabey and Ricciardi and then joined Mr. Bartlett in duets from La Traviata to conclude the program. The tenor offered Handel's Calve Selve and arias from Tosca and Werther and songs of Campbell-Tipton, Bridge and Martini. Miss Andersen's numbers included four waltzes of Brahms, Granados' Sixth Spanish Dance and Chopin's B minor scherzo. William Tarrasch was accompanist for Mme. Novotna and Miquel Sandoval was at the piano for Mr. Bartlett.

The experienced vocalists proved as adept in the song literature as in their operatic excerpts and won enthusiastic applause. Miss Andersen played with technical aplomb and intelligent musicianship and also was greeted with manifest approbation.

Zadel Skolovsky Scores

A large audience was on hand to hear the Carnegie Hall recital of Zadel Skolovsky, pianist, on Jan. 15. This young artist, born in Canada, a product of the Curtis Institute, and of the late Leopold Godowsky's master class, had won a Naumburg Foundation recital debut in 1939 and played as soloist with the NBC Symphony and the Philharmonic in two Stadium concerts.

Playing the Bach Fantasy and fugue in A minor with lyricism, unusual speed and dexterity, he next turned to Schumann's Phantasie. The three sections were done with considerable individuality of poetic conception and easy command of technic, if one felt that formally the design suffered from too casual a treatment. In the Paganini variations of Brahms, despite a few slips, the young artist showed his technical powers in a surprisingly comprehensive manner, if full maturity had not at all times been gained in his interpretations. Further items heard were by Chopin, Debussy, Godowsky (Allemande from Suite for Left Hand Alone), Sam Jaffe and Stravinsky. The applause was of ovational proportions and encores were added.

CLAUDIO ARRAU, pianist, gave a New York recital, on Jan. 25, at Town Hall.

Ella Flesch Sings to Throng

The first New York recital of Ella Flesch, personable, slender, young dramatic soprano from Hungary, and a niece of Carl Flesch, eminent violinist, drew a packed house in Town Hall, Jan. 15. Miss Flesch is in the "dynamic" category. Her voice, produced in somewhat individual manner, is of the vibrant sort which combines with intensity of utterance to make a definite emotional appeal. She sang arias from Handel's Amadigi and Julius Caesar, Lieder of Brahms and Wolf, the Monologue from Strauss' Ariadne auf Naxos, Italian songs by Respighi, Zandonai and Wolf-Ferrari, an English group by Hageman, Scott, Griffes, Crist and Silberta, and three Hungarian Gypsy Songs, done in inimitable manner. At the close there were a number of encores. Harry Kaufman was an expert accompanist.

Third Candle-light Musicale

The third and final candle-light musicale at the Hotel Waldorf-Astoria on Jan. 15, under the direction of Helen Schafmeister, pianist, presented Viola Wasterlain, violinist, as associate artist with Laszlo Bartal at the piano. Miss Schafmeister opened the program with Haydn's Andante con Variazioni in F minor. A Vivaldi andante from an organ concerto by this composer, in Pochon's arrangement, the Paganini-Thibaud La Chasse and a Mozart-Kreisler rondo made up the violinist's first group. Miss Wasterlain also was heard in Albeniz-Kreisler, Schubert, Gretry-Wasterlain and Bazzini numbers while Miss Schafmeister played Federico Longas' Bulerias, dedicated to her, Schumann and Rubinstein morceaux, the Liszt D flat etude and 12th Hungarian Rhapsody and this composer's arrangement of the Spinning Song from Wagner's Flying Dutchman.

Miss Wasterlain gave sensitive and technically deft readings of her varied list. Miss Schafmeister successfully evoked the moods of her numbers and played with musicianly understanding. A large audience voiced its approval of both artists.

Bernardo Segall Plays

Bernardo Segall, pianist, was heard in recital at Town Hall on Jan. 17. His exacting program included Mozart's sonata in B flat (K. 570), done in rather reticent vein, but with stylistic feeling; Chopin's G minor Ballade, played temperamentally and fluently; Brahm's Variations on a theme by Schumann, in a shortened edition by Siloti; works by Villa-Lobos, Medtner, Scriabin, Stravinsky and Liszt. Mr. Segall showed technical skill and musicianly treatment of these works, but in the main would benefit by more variety and brilliance in his interpretations. The audience was cordially disposed.

Kenneth Spencer in Debut

A Saturday afternoon audience heard Kenneth Spencer, young Negro bass, at Town Hall on Jan. 18. A cultivated, sincere singer with a pleasing quality of voice, and a graduate of the Eastman School of Music, he gave Bach's air, Es ist vollbracht, usually sung by contraltos, and two numbers by Handel intelligently. These were followed by a group of Lieder by Brahms, Schubert and Wolf, songs by Fourdrain, Secchi, Debussy and Respighi, English numbers by Lane Wilson, Holst, Cohen, Jacques Wolfe (Cease Firing, first performance), and Spirituals arranged by Lawrence Brown, Eva Jessye and Hall Johnson. It would be to Mr. Spencer's advantage to cultivate a more aggressive platform manner, and to give free play to the qualities of humor and spirit which he possesses. Greater variety of tonal color also could be attained, for his vocal equipment and musicianship are obviously able to supply a greater interpretative gamut. The audience received his work warmly. Gordon Kushner was an able accompanist.

Arts and Letters Institute Induction

The first public meeting of the National Institute of Arts and Letters, at Carnegie Hall on Jan. 18, enlisted the services of the New York Philharmonic-Symphony Society and New York Oratorio Society, both under the direction of Albert Stoessel, and Albert Spalding, violinist, as soloist in the adagio from Bach's E major concerto. Walter Damrosch, president of the institute, presided at the exercises and a Processional, written especially for the occasion by Deems Taylor, served to open the festivities. The words were by Edna St. Vincent Millay who also wrote a special ode. Another ode, by Stephen Vincent Benet, was set by Dr. Damrosch and also sung by the oratorio chorus with William Hain, tenor, as soloist. Samuel Barber and Douglas Moore were elected members of the institute in the field of music and awards in music went to Frederick Woltmann and the Society for the Publication of American Music. The program also included the overture to Gomez' opera Il Guarany. The program concluded with the finale from Beethoven's Ninth Symphony.

Pina La Corte in Debut

A new coloratura soprano, Pina La Corte, made her debut in Town Hall on Jan. 18 with David De Vol, flutist, assisting and Olga Sapio at the piano. Songs of Pergolesi, Scarlatti and Bassani prefaced the way for arias from The Magic Flute, Sicilian Vespers and the Mad Scene from Lucia. Miss La Corte's program also included numbers by Charles, Augusta Tollefsen, Alfredo Barbirolli and R. Sapio, the latter a Lullaby, being sung from manuscript. Flute solos were also played by Mr. De Vol. The newcomer, who had capable assistance from her pianist, disclosed vocal dexterity and admirable technique if somewhat still immature. The large audience demanded and received several encores.

New Friends Commemorate Frank Bridge

In memory of Frank Bridge, British composer, who died several days previously, the New Friends of Music, on Jan. 19, presented the Primrose Quartet in his Quartet in E minor. The work (composed in 1902) includes a threnodic second

(*Please turn to next page*)

EZIO PINZA fills engagements by motor whenever possible. He is shown at the wheel of his car on a holiday last autumn. The Metropolitan basso, appearing as soloist with the Philadelphia Orchestra in New York on Jan. 28, sang arias from Mozart's Marriage of Figaro, Moussorgsky's Boris Godounoff, and Verdi's Nabucco. He also appeared with this ensemble in its home city.

Photo by Larry Gordon

IN THE OLD-TIME MANNER.

Lily Pons, coloratura soprano; Frank La Forge, composer-pianist, at the harpsichord, and Frank Versaci, flutist, photographed at a concert of Eighteenth Century Music given for the Musicians Club of New York on Jan. 7.

New York Recitals Include Debuts

(Continued from preceeding page)

movement and rather light material in the concluding ones, with some garnishing of impressionistic devices. Not strikingly original, it had a performance of devotion and fine musical quality by the quartet headed by William Primrose as violist, and also including Oscar Shumsky and Joseph Gingold, violins, and Harvey Shapiro, cello. Benar Heifetz joined these players in the Schubert Quintet in C major, op. 163.

The middle portion of the concert presented Mack Harrell in songs by Schubert, including the rare Gesänge des Harfners. The American baritone showed growing command of style and tonal eloquence in his interpretations, with Coenraad V. Bos as an unexcelled piano coartist at the Steinway.

Anjer Belmonte Makes Debut

In his first recital in this country on Jan. 19 at Town Hall, in the Hungarian Reference Library Series, Anjer Belmonte, baritone, disclosed a voice of good tones in songs of lyric character although not always impeecable as to pitch in dramatic numbers. His sense of melodic outline was particularly well revealed in Monteverde's Lasciatemi morire and Duparc's Extase. A pleasing personality was an asset not overlooked by the applausive audience. Randall Thompson's Velvet Shoes was delivered stylistically. William Tarasch was the capable pianistic associate.

Ishbel Mutch Bows

Ishbel Mutch, Canadian soprano, made her New York recital bow at a matinee performance in Town Hall on Jan. 19. She showed a pleasing personality, forthright manner and musicianly conceptions as well as the benefits of European schooling in a program including some rare items. An aria by Galuppi, a group of Lieder listing seldom-heard Schubert songs, French numbers by d'Erlanger, de Severac and Poulenc, and works by Handel, Paisiello, Ravel, Duparc, Quilter, Scott, Josten, Henschel and Wetzler composed her list. A lyric voice of light, agreeable quality, produced with ease, was used with delicacy and charm. The large audience responded warmly. Walter Golde played expert accompaniments.

Bartok Quartet Premiered

The Jan. 20 concert in Town Hall of the Kolisch Quartet was marked by the world premiere of Bela Bartok's Quartet, No. 6 which came after Mozart's C major score (K. 465) and was followed by Schubert's Death and the Maiden. The new work (heard by the composer who came to the stage to acknowledge the applause) is in four movements with the notation "mesto" suggesting a similarity of moods. Skillfully arranged, the opening poignant theme is used as a linking device. The sections are rhythmic, vigorous, somewhat stark in expression although having moments of lyricism suggestive of a folk idiom. It makes full use of the tonal color of each of the quartet instruments, especially the viola and cello. Nor is the contemporary American idiom entirely forgotten. The four players offered it with sincerity and apparent understanding of its intricacies. The opening Mozart was well-balanced and the concluding Schubert work played with emotional understanding.

Cherkassky's Compelling Pianism

It seems that each time Shura Cherkassky plays in New York, he seems to improve over previous performances in the metropolis. So it appeared again on Jan. 20, when he drew a numerous band of hearers to his recital at Carnegie Hall.

The fact is that Cherkassky, now thirty years old, keeps growing artistically, and at present no critic can deny him a leading place in the upper brackets of pianistic ability. He has amazing technical mastery, remarkable command of tone, highly serious approach to interpretation, and unusual warmth of temperament.

This evening he played prodigiously well in the Bach-Busoni Chaconne, Chopin's B flat minor sonata, three Fantasie pieces by Schumann, Weber's Polacca Brillante, Balakireff's Islamey, and other selections including Josef Hofmann's Kaleidoscope, programmed in honor of that pianist's birthday, who was Cherkassky's teacher. The master sat in a box, and bowed in response to the tremendous ovation which the recitalist directed toward him.

Orchestrette Classique Heard

The Orchestrette Classique, directed by Frederique Petrides, and composed of women musicians and a few male horn players, gave its third concert in Carnegie Chamber Hall, Jan. 20. The soloists were Hinda Barnett, violin; Eugenie Limberg, viola, and Ruth Freeman, flute. Miss Freeman was soloist in a Concertino for flute and strings by a young New York composer, Norman Dello Joio, while Miss Barnett and Miss Limberg were heard in the Honegger Sonatine for two violins. The rest of the program was made up of Konzertante of Mozart, and Music for a Ballet of Knights and the Symphony No. 2 in D major by Beethoven.

The performance of the ensemble and soloists was highly musical and technically skillful. Miss Petrides and assisting artists are to be commended for presenting such an interesting and satisfying program of unusual works.

Harry Cykman in Naumburg Recital

Harry Cykman, nineteen-year-old American violinist, who made his debut in San Francisco at the age of seven and won the nationwide contest sponsored by the National Federation of Music Clubs in 1938, gave a Town Hall recital on the afternoon of Jan. 21, as winner of the Walter W. Naumburg Musical Foundation Prize. He was excellently equipped with a facile and sure technic, a pure, singing tone and accurate intonation. These assets showed to best advantage in the Wieniawski concerto in D minor, buf it was in the classic numbers, particularly in the adagio and fugue from Bach's sonata in C minor for violin alone, that this young artist evidenced feeling for style and sense of musical structure. While the Brahms sonata in A major left room for growth on the interpretative side, there was sensitivity and restraint in its performance.

Other numbers were the Corelli-Kreisler La Folia, Praeludium and Allegro by Kreisler, Beau Soir by Debussy-Heifetz and Introduction and Tarantelle by Sarasate. A friendly and appreciative audience stayed for several encores. Valentin Pavlovsky was the commendable accompanist.

Angelo Reyes Makes Bow

The New York debut of Angelo Reyes, 22-year-old Cuban violinist, took place in Carnegie Hall, Jan. 21. Mr. Reyes was awarded first prize at graduation from the Paris Conservatoire and also won a final award in the Ysaye Competition at Brussels. On a Guarnerius violin given him by Cuban admirers, he showed poise and musical taste in his performance of the Vitali Chaconne, Brahms Sonata in D minor (Vladimir Padwa a helpful coartist) and the Bach solo sonata in G minor. He played with considerable sincerity, subtle gradation of tone and structural feeling, as well as agreeable tone quality, if interpretatively his work was not notable for ardor in the classics. More warmth was shown in his playing of the Chausson Poème, Bloch's Nigun, Szymanowski's Fontaine d'Arethuse, first New York hearing of two spirited Cuban Dances by his father, Angelo Reyes, Sr., and the Paganini-Auer Etude No. 24. Mr. Reyes gives promise of developing into an artist of fine cultivation. He had enthusiastic applause, and was ably abetted by Mr. Padwa, who played on a Baldwin piano.

Hilda Ohlin in Debut

The evening of Jan. 21 brought the debut of Hilda Ohlin, soprano, in Town Hall, before a large and appreciative audience. The singer offered a difficult program, starting with three Handel airs and progressing through two groups of Lieder by Brahms, Wolf and Strauss, and French songs by Debussy, Vuillermoz and Bachelet. The final group brought three first performances for New York, Karl McGuire's Serenity and Resurgence (both written for Miss Ohlin) and Otto Miessner's Silver Swan. The program closed with Samuel Barber's excellent song, I Hear an Army.

Miss Ohlin revealed a lyric soprano of lovely quality when best produced, some tones being marred by faulty attack and support. She has a definite ability to project a song, but her more serious selections would profit by closer study of text and mood. Throughout the program and several encores, the singer was aided by the excellent accompaniments of Fritz Kitzinger.

Eudice Shapiro and Irene Jacobi play Sonatas

At the second concert for the benefit of the Scholarship fund for the Metropolitan Music School, at Carnegie Chamber Hall on Jan. 21, Eudice Shapiro, violinist, and Irene Jacobi, pianist, opened their program with Beethoven's Sonata in A major, op. 12, given a splendid reading. The Sonata for violin, piano and snare drum by Nicolai Lopatnikoff proved interesting although not radical, the inclusion of the drum being merely an accentuation of the rhythmic elements. The Andante of this sonata was the most grateful of the three movements. Poem by Roy Harris and the Fauré Sonata in A major were well received.

Igor Gorin in N. Y. Recital Debut

Although known by his recordings and radio appearances, Igor Gorin delayed his formal New York concert debut until Jan. 22 when he gave a varied list as the fifth event in the current Town Hall Endowment Fund Series. Mr. Gorin is a polished and skillful musician. His sense of style, admirable diction and phrasing are items which many other singers might well copy. His weakness at the moment is a lack of ability to present different moods, something that can easily be remedied for he showed interpretative understanding and a thoroughly musical background. The program was well devised and indicative of taste and refinement encompassing as it did arias of Cavalli and Scarlatti, Lieder of Schubert, operatic arias of Verdi and Bellini, a group by contemporary Americans and several Russian songs, one arranged by himself. Coenraad V. Bos at the Steinway was an able associate.

Douglas Johnson Plays

In a program which contained many standard items of piano literature, Douglas Johnson, at Town Hall on Jan. 22 revealed talent quite out of the ordinary. His musicianly style is of heroic nature supported by an ample technical equipment. The Bach-Liszt G minor fugue and Beethoven's Op. 111 sonata were played with clarity of outline in the thematic entrances and proper restraint in the contrapuntal support. Two caprices of Brahms, a group of Chopin, in which there was no trace of undue sentimentality and numbers by Debussy, Wilens and Mana-Zucca's Mangroves (first New York performance) were followed by Rosenthal's Fantasie on Strauss waltzes as a brilliant closing number. Three encores were demanded by a large audience which listened with rapt attention.

Genia Robinor and Louis Bailly Heard

Genia Robinor, pianist, and Louis Bailly, viola player, gave a joint recital at Carnegie Chamber Music Hall on Jan. 23 which was enjoyed by a good-sized audience. Recitals featuring the viola as a solo-instrument, are rare, even though Bach wrote such works as the one in G minor, performed by these artists with noteworthy ability. Brahms' sonata of his later years (opus 120), with its prevailing F minor key, set forth their ability in fuller measure. Tibor Serly, former member of the Philharmonic Orchestra, was represented by his concerto, a first performance, and Ernest Bloch by his melodious suite, full of Hebraic themes, these living composers finding many hearers who applaud their sometimes experimental dissonances. An excellent ensemble prevailed.

Marjorie McClung in Debut Recital at Town Hall

Marjorie McClung, young American soprano, and soloist at the Riverside Church, New York, will make her New York recital debut at Town Hall on Feb. 20 in a Lieder recital. She will be assisted at the piano by Coenraad V. Bos.

METROPOLITAN OPERA Alceste Production and Otello's Return Are Highlights

(*Continued from page* 15)

the use of the chorus by having this group of singers take positions in the orchestra pit although some are on the stage as the chorus line extends in this fashion.

Incidentally much of the best singing is done in the choral commentaries, due no doubt to the fact that they are so close to conductor and orchestra.

But also in attempting to retain the classic idea, much of the stage business devised by Herbert Graf is too static, including as it does much posturing and the taking of poses usually identified with this period. Where there is a break with tradition, however, is in the dancing. The choreography by Boris Romanoff is Slavonic rather than Greek, while the costuming of the dancers in many instances seems designed to catch the eye of the listener rather than to attract his aesthetic sense. There are striking settings by Richard Rychtarik.

Despite the sumptuousness of the production—and it is lavish, in fact more on the Hollywood side than the classic Greek theatre—there is a sameness of mood which the vast confines of the Metropolitan augments. This is not a production for the intimate; it is theatre first and foremost.

Cast Includes Notables

In selecting his cast General Manager Johnson had first scheduled Germaine Lubin for the title role. Her inability to come to America resulted in Marjorie Lawrence being named. She had sung the role with success in Buenos Aires. But an errant daughter of Wotan who protests man's inequality to man cannot easily become a feminine woman, a self-sacrificing individual whose devotion to her husband is uppermost in her thoughts. Miss Lawrence's Divinities aria was dramatically sung, while her farewell in the second act was poignant.

René Maison, in another role demanding a weak individual despite his virile make-up, did some magnificent singing. Thoroughly in the traditional vein, his enactment seemed truer to reality. Alessio De Paolis as Evander and Leonard Warren as the high priest of Apollo both sang well and were in character. Others under the Panizza baton were George Cehanovsky, Arthur Kent, Marita Farell, Maxine Stellman, Helen Olheim and Wilfred Engelman. The incidental dance soloists were numerous.

JAN KIEPURA SIGNS

an exclusive contract with Columbia Recording Corporation and will make his first American discs under the Columbia Masterworks label during 1941. He is shown with Moses Smith, Director of Artists and Repertory for CRC (left). Kiepura, who has sung leading tenor roles at the Metropolitan Opera and with the Chicago Opera, has made several films in Hollywood and numerous ones abroad. His concert tours have taken him throughout the United States, Canada and South America, where he sang leading roles at the Teatro Colon this past season.

Lawrence and Melchior in Siegfried

Singing Brünnhilde this time (Jan. 10) was not Flagstad, but Marjorie Lawrence. The opera was Siegfried. Melchior did the title role. Schorr was Wotan; Mime, Laufkoetter; Alberich, Olitzki; Fafner, List; Erda, Branzell; Forest Bird, Eleanor Steber. Leinsdorf conducted.

The only act in which Miss Lawrence appeared, gave her opportunity to help lift the performance to a high level with her poetically acted and mimed characterization, her lovely presence, and warm, intelligently projected vocalism. Melchior was a joy as usual with his vivid portrayal of the Young Siegfried and his unstinted offering of tone. One would like to say as much for Schorr as far as volume is concerned, but the plain truth is that his singing organ seems to have lost most of its power and resonance. His high tones are pallid and thin, and he could hardly be heard in the third act. Branzell delivered her measures with rich color and deep meaning. List's short contribution as Fafner had sonority and point.

Uncommonly striking in action and song was Laufkoetter, and he won an individual ovation for the most telling version of Mime heard at the Metropolitan in years. Olitzki made his Alberich sufficiently grim and malevolent. Steber warbled prettily and fluently as the voice of the Bird. Leinsdorf has done better conducting than on this evening. He was often at odds with the tempi of his singers, particularly those of Melchior.

Trovatore and Figaro Repeated

Repetitions of Il Trovatore in the afternoon and Marriage of Figaro in the evening marked Saturday, Jan. 12, at the Metropolitan. The casts were the same that had been heard in recent performances of these works.

Pelléas and Lakmé Heard Again

The second Pelléas et Mélisande of the season on Jan. 13 offered the same cast as at the first hearing. Raoul Jobin and Helen Jepson again were the lovers, both just missing that style so necessary to create the mood intended by Debussy. John Brownlee's Golaud was sensitively drawn, but Alexander Kipnis as Arkel delivered the final monologue with a poignancy that gave him the evening's laurels. Doris Doe and Natalie Bodanya completed the cast under the somewhat too forceful baton of Leinsdorf.

Lily Pons again sang charmingly the title role in Delibes' Lakmé on Jan. 15. Other chief singers were Raoul Jobin as Gerald; Ezio Pinza as Nilakantha, and Irra Petina, Mallika. Wilfred Pelletier conducted.

Thorborg Sings Amneris

The Jan. 16 presentation of Aida offered a new Amneris in the person of Kerstin Thorborg, who proved a dramatic Egyptian princess if not always of regal stature. Mme. Thorborg introduced some original costuming that differed strikingly from the orthodox. Vocally she was at her best in the second act duet. Frederick Jagel was again an able Rhadames; Ezio Pinza a dominating Ramfis and Stella Roman an expressive Aida. Other roles were sung capably by Norman Cordon, Leonard Warren, Thelma Votipka and Lodovico Olivero under the baton of Panizza.

Tannhäuser With New Venus

Elsa Zebranska, with European and other operatic experience, made her initial Metropolitan appearance on the evening of Jan. 17 as Venus in Tannhäuser.

It is not the custom of the Musical Courier to judge a new artist by a single essay, and therefore it need only be said that on the present occasion Mme. Zebranska showed trained knowledge of the vocal and acting requirements of Wagnerian opera; looked exceedingly attractive as the enchantress; showed some passages of lovely singing, but seemed on the whole too nervous to do herself full justice.

Lotte Lehmann gave her warm-blooded, irresistibly poetical version of Elisabeth; Melchior (the hero) aided with tonal amplitude and ardent impersonation; Herbert Janssen was a sympathy-stirring Wolfram; List sang the Landgrave; others who took part were Mack Harrell, John Dudley, John Gurney, Emery Darcy and Maxine Stellman. Erich Leinsdorf conducted.

Otello Again Impresses

With Giovanni Martinelli to sing the title role, Verdi's Otello again impressed an absorbed audience at the Saturday matinée on Jan. 18. It was the first performance of the work this season but many in the audience remembered the Martinelli achievement from formerly. He makes the Otello role his very own, what with fervent feeling, convincing impersonation, and powerful and eloquent vocalism. This is one of the most graphic of the Metropolitan lyric portraitures.

Lawrence Tibbett, brilliant artist that he is, nevertheless seems to miss something of the subtle satanism and polished

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FREDERICK JAGEL AS RHADAMES

in Aida at the Metropolitan Opera. Mr. Jagel rejoined the Metropolitan after singing in the San Francisco and Chicago opera seasons.

Photo by J. Abresch

HELEN TRAUBEL AS BRÜNNHILDE

in Die Walküre, a role which she is singing for the first time with the Metropolitan Opera this season

ORCHESTRAS *in New York Offer New Works and Soloists*

Youthful Soloists Aid Ganz

Philharmonic-Symphony Society, Young People's Concert, Rudolph Ganz, conducting; Valdine Condé, pianist; David Nadien, violinist; John Amans, flutist; Theodore Cella, harpist; soloists, Carnegie Hall, Jan. 11. Program:

Concerto Grosso No. 12 for string orchestra (first movement), Handel; Concerto for flute, harp and orchestra (first movement); Mozart; Concerto for violin and orchestra in E minor (first movement), Mendelssohn; Concerto in A minor for piano and orchestra (first movement) ,Grieg; Song, Where e'er you Walk, Handel; Marche Militaire Francaise, Saint-Saens.

Two youthful artists, introduced as "virtuosos in the bud" shared honors with two members of the orchestra as soloists at this third concert in the current series for young subscribers. Dr. Ganz discussed the concerto and conducted from the piano in the Handel work. The 14-year-old Brooklyn violinist, David Nadien, gave a brilliant delineation of the Mendelssohn excerpt, his tone proving the outstanding facet of his youthful art. He is a lad to be watched. The 11-year-old pianist, Valdine Condé, born in Iceland, offered a dazzlingly virtuoso reading of the Grieg number with technique to the fore. The "everybody sing" part of the program was led by a choir from the Little Red Schoolhouse. Dr. Ganz was his accustomed eloquent and witty self to the keen enjoyment of the young audience.

Sibelius Via Koussevitzky

Boston Symphony Orchestra, Serge Koussevitzky, conductor, Carnegie Hall, matinée, Jan. 11. All-Sibelius program:

Second, Sixth and Seventh Symphonies.

All-Sibelius now joins All-Beethoven and All-Brahms in New York concert halls. Koussevitzky made expedient use of the present interest in the Finnish composer, and juxtaposing and contrasting his symphonies, gave music lovers and students a good chance to get a more unified picture and understanding.

Gratified though Sibelius may well be with this homage—Koussevitzky extended it in honor of the master's 75th birthday—and with the other numerous performances in America to feature the same occasion, the celebrant might well exclaim "Heaven preserve me from my friends." The French have an old proverb to the effect that too much of anything is good for nothing.

At any rate, the listeners at this concert did not seem to bother about such matters, and what with the conductor's intensive and illuminative readings, enjoyed the dynamic power, lyrical qualities and emotional eloquence that are found in all the Sibelius output. Aside from the music and Koussevitzky's magnetism, the huge audience was fascinated also with the virtuoso and beautifully toned playing of the great orchestra.

MARCEL HUBERT,
cellist (centre), strolling with the Russian composer Alexandre Gretchaninoff and Mme. Gretchaninoff.

Photo by George Daniell

GREGOR PIATIGORSKY,
cellist, in the study of his home in Stamford, Conn., studying the Hindemith Concerto for cello and orchestra. He will play in the world premiere of this work in Boston on Feb. 7 with the Boston Symphony. The Concerto was written especially for Piatigorsky by Hindemith, who is now teaching at Yale.

National Orchestral Association Offers Two Novelties

National Orchestral Association, Leon Barzin conducting; William Hain, tenor, soloist; Carnegie Hall, Jan. 13. Program:

*Overture, The New Age, Richard Arnell; arias, Si mostra la sorte, and Se al labbro mio non credi, Mozart; Psalm for Orchestra, David Diamond; Adelaide, Beethoven; Second Suite from Romeo et Juliette, Prokofieff.

* First performance.

A program of novel contrasts proved genuinely engrossing in this concert of the Barzin ensemble. The New Age, overture by Richard Arnell, a young English composer now living in this country, was a well-bred piece, rather in the more animated Elgarian manner, scored and constructed with skill. The Diamond Psalm, conceived in Paris during the young American composer's study period there, opens and closes strikingly with writing of brooding solemnity, and midway has rather clangorous scoring. It shows a sense of musical effect and earnestness, if the ideas on the whole are not particularly fertile or new. Mr. Hain sang with light tone, though not quite the requisite elegance, in the Mozart airs, which were played superbly by the young orchestra. In the second half the tenor sang Beethoven's beloved song effectively, and the ensemble gave animated hearing to the Prokofieff suite.

Walter Directs Philharmonic in Bruckner Eighth

New York Philharmonic-Symphony Society, Bruno Walter conducting; Carnegie Hall, Jan. 16. Program:

Concerto Grosso in G minor, Handel; Eighth Symphony, Bruckner.

Bruno Walter conducted his first concert as guest leader of the Philharmonic this season, and had a cordial reception from the hearers and players. He is no stranger to Philharmonic audiences, or to their admiration of him.

Walter repeated one of his familiar doings when he sat at the piano (and of course dispensing with the baton) played the "continuo" of Handel's Concerto grosso in G minor, opus 6, No. 6. The work had a vigorous, finely articulated performance conducted by Walter's occasional hand-wavings and nods of the head.

The second part of the program was the lengthy eighth symphony of Bruckner (one and a quarter hours in duration. Walter, devoted disciple of the much admired and much maligned composer, read the work with evident love and insight, and made it impress its best points tellingly. Despite some stretches unduly drawn out, Bruckner's score has live fancy in abundance, much melody, and passages of undeniable grandeur and nobility. But why should one cavil at mere length? The same reproach often is leveled against Wagner (whom Bruckner loved unreservedly.)

Walter in Massive Program

New York Philharmonic-Symphony Society, Bruno Walter conducting; Carnegie Hall, afternoon, Jan. 19. Program:

Eroica Symphony, Beethoven; La Mer, Debussy; three excerpts from The Damnation of Faust, Berlioz.

Nothing small about Bruno Walter's current program making with the Philharmonic, for at this Sunday matinée he again devised a massive scheme, juxtaposing Beethoven's Eroica and Debussy's La Mer, with three excerpts from Berlioz' Damnation of Faust thrown in for extra proportions.

Large too, in the best sense, was the Walter interpretation of the Beethoven epic, in which all the required vitality and meaning came to light. Debussy's score has been done here on other occasions with a more elastic line and a more subtle scale of colors and dynamics than we heard at Carnegie Hall on the present occasion. The orchestra was in magnificent fettle throughout the concert.

RUDOLPH THOMAS,
conductor of the Albany, N. Y., Symphony Orchestra, at rehearsal.

Mahler's Lied von der Erde

New York Philharmonic-Symphony Society, Bruno Walter, conducting; Kerstin Thorborg, contralto, and Charles Kullman, tenor soloists; Carnegie Hall, Jan. 23. Program:

Symphony in G major ("Oxford" O), Haydn; Das Lied von der Erde, Mahler.

At this concert of the Philharmonic Orchestra, Bruno Walter conducted only two compositions, Haydn's G major symphony (No. 92, "Oxford") and Mahler's Das Lied von der Erde.

Walter and his players covered themselves with glory in everything they did. The leader read his scores with utmost intensity, love and full comprehension, and the instrumentalists showed themselves in devoted affiliation with their chief. Finer artistic partnership has not been heard in New York this season.

Charles Kullman surprised even his warm admirers with the subtle purpose of his singing and delivery. He penetrated to the very core of the music and texts and brought them home irresistibly to his hearers. Kerstin Thorborg was not quite as happy in her part, but nevertheless contributed some telling moments, mainly in beauty of tone.

The easy appeal of the Haydn symphony afforded a clever contrast.

Albany Symphony to Feature Americans

ALBANY, N. Y.—The Albany Symphony Orchestra, Rudolph Thomas, conductor, during 1940-41 saw an increase in subscription. This year the orchestra is presenting as soloists American talents who are not yet generally known. Edith Lazear, lyric-dramatic soprano, will sing in Act II of The Flying Dutchman. She has appeared previously with the San Carlo Grand Opera Company. Elizabeth Alrutz, pianist, pupil of Mme. Samaroff, and a native of Albany, will play the Grieg concerto.

The orchestra has bookings, in addition to the regular schedule, in Troy and Saratoga, N. Y., this season. It is preparing a new Suite by Douglas Moore, a new transcription of a Brahms Chorale Prelude and Fugue by Daniel Gregory Mason, and a Partita by Paul Creston, besides works by Franck, Ravel, Debussy, Prokofieff and Wagner.

Photos by WGN Concerts

DANIEL ERICOURT HONOR GUEST AT PARTY OF LATIN AMERICAN NOTABLES.

Alejandro Pardinas, noted Spanish painter, was host at a party given in honor of the French pianist, who is planning a South American tour this coming summer, at the Baldwin Studios in New York. Left to right: Senor Pardinas, Mr. Ericourt, Amparo Iturbi, Roberto S. Carmen, Argentine Consul; Ramon Roman, Cuban Consul; Miguel Espinos, Consul of Spain.

MUSIC NOTABLES GUESTS AT NEW YORK PARTY

given in honor of Henry Weber, General Director of the Chicago Opera and Musical Director of Station WGN, Chicago, by Alice Tully, American soprano, at her Park Avenue apartment. Left to right: Miss Tully; Frederick Jagel, Metropolitan Opera tenor; Harl McDonald, manager of the Philadelphia Orchestra; Mr. Weber; John Brownlee, Metropolitan Opera baritone, and Giorgio D'Andria, impresario.

WGN Stars Relax

Austin Wilder, Director, Announces Additions to New York Staff—Recital Division for Concerts Organized — Diversified Artist List

(Right)
EDWARD DUDLEY, American tenor, and KARIN BRANZELL,
leading contralto, Metropolitan Opera. Mme. Branzell gave a program for the benefit of Hungarian-American orphans in New York on Jan. 26, when she sang a number of Swedish songs by request.

(Left)
AUSTIN WILDER,
director of WGN Concerts; Emma Boynet, French pianist, and Jose Yves Limantour, Mexican conductor.

Increasing activities of WGN Concerts have necessitated expansion of the permanent staff, Austin Wilder, director of the organization, announces. This expansion is "imperative," and is still in progress, because of "the excellent prospects of the months immediately ahead, and for the entire coming season," Mr. Wilder said.

"In the sales department, Wilfred Davis, of San Francisco, has taken charge of activities in Northern California and the Northwest. His work will supplement that of Victor Kendall, in the Hollywood office, where expansion plans are also being worked out.

"Mr. Davis was formerly with Columbia Concerts Corporation, and previously was business manager of the San Francisco Opera.

"In the New York office, Margaret Ruckels has been placed in charge of the newly constituted Recital Department. She will handle concert activities of WGN Concerts artists in the metropolitan area. Miss Ruckels was at one time connected with Columbia Concerts Corporation, and later being in the office of George Leyden Colledge.

"The Publicity Department will add several professional newspaper and magazine men with wide experience in both news-story and picture handling. The aim of this enlargement is to inject into publicity bearing on WGN Concerts and its artists a scope and vitality more in line with modern practice and heretofore unknown in music circles.

"Behind all this healthy growth is the steady shaping up of the WGN Concerts artists list into an entity within which the widest possible variety is instantly available in the most convenient, compact and effective compass. Included among the artists exclusively under WGN Concerts management also is Albert Coates, internationally noted English conductor.

"Mr. Coates' name takes its place beside that of Igor Stravinsky, one of the greatest composers and conductors of the generation; Egon Petri, Dutch master pianist; Karin Branzell, John Brownlee, Josephine Antoine and Frederick Jagel, Metropolitan Opera artists, and others.

"Among the most recent additions are Dennis Morgan, tenor, the young screen actor who has made a tremendous hit by his performance as leading man in 'Kitty Foyle'; Beal Hober, American-trained dramatic soprano; Kathryn Witwer, American soprano of the Chicago Opera; Martha Graham and her Dance Group, appearing in an entirely new repertory; Jan Veen and Erika Thimey, modern theatre dance duo who have appeared for several seasons with orchestra in the Boston Pops concerts; and Attilio Baggiore, operatic and radio tenor, member of the Chicago Opera.

"Sidney Foster, winner in the first awarding of the Leventritt Prize, will play the Beethoven C minor Concerto with the Philharmonic-Symphony Orchestra under John Barbirolli in Carnegie Hall and over the CBS and Canadian Broadcasting networks on March 16; Stephan Hero, youthful American violinist who has appeared in leading cities of this country and in Mexico City; and Steven Kennedy, American baritone.

"To handle the professional affairs of so diversified and notable a group of artists requires expansion of the organization staff of WGN Concerts which is more than justified by the prospects for the months immediately ahead, and by the long-range outlook for the entire season of 1941-1942."

Philadelphia Faces Banner Year Of Opera, Orchestra and Recitals

By MARGARET M. CODDINGTON

PHILADELPHIA.—Conditions in the musical field in Philadelphia are better than in previous years, according to the statements of the various outstanding managers in the city.

The Philadelphia Orchestra management reports that both subscriptions and single sales are materially ahead of last season.

A total of 138 concerts next season is being planned for the Philadelphia Orchestra according to Harl McDonald, manager. In the course of its numerous tours, the ensemble will cover more than 14,000 miles by rail.

Nearly half of the season's total of concerts, 66, will be presented in other cities. In all 34 cities will hear the orchestra. Shortly after the opening of the season a tour will be made of the Middle West and at mid-season the orchestra will spend two weeks touring in the South. Following the close of the season here in May, the ensemble again will undertake a week's tour.

Tours and Summer Series

The regular series again will be presented in New York, Baltimore and Washington. Selection of soloists and repertoire will be made later.

The orchestra in its tours this year is appearing in several new cities—notably Battle Creek, Mich.; Youngstown, Ohio; Hamilton and Utica, N. Y.; Shreveport, Louisiana; Columbia, Missouri; Louisville, Kentucky; and South Bend, Indiana. They will give two extra concerts in Baltimore and Washington, when the Bach St. Matthew Passion is to be performed under Leopold Stokowski with the Westminster Choir assisting.

Plans are being made for an 8-week season at Robin Hood Dell this summer, concerts being given four nights a week. The season will start earlier than usual and there will be eight star attractions, leading conductors, and other interesting features, such as, an all-Wagner program, or popular local artists. Samuel Rosenbaum is president and is vitally interested in the success of the Dell season.

Supplementing the periodic visits of the Metropolitan are two local companies. C. David Hocker, general manager of the Philadelphia Opera Company, reports good healthy conditions in this growing young company. One half of the house and all the boxes were sold by subscription, and their single seat sales have attested to the interest of the public in their plan of concentrating on the performance instead of the stars, also in their "opera in English" slogan. From now on, all the operas given by this company will be in English, and they plan to give operas in the standard European repertoire, rather than just the old "war horses" usually presented in this country.

Francesco Pelosi, general manager of the Philadelphia-La Scala Opera Company, reports about a 400 per cent increase in subscription sales this year, and a material gain in single sales. The La Scala Company has tentative plans for a three week tour this spring, while a two week tour during 1941-42 is already a certainty by the request of various localities. They may possibly extend that to a 10 week tour.

All Star Series

Emma Feldman, manager of the All Star Concert Series, also reports gains in sales this year. This is one of the most popular series given in Philadelphia, presenting artists world renowned. This year the list included Kreisler, Ballet Russe de Monte Carlo, Sergei Rachmaninoff, Lily Pons and the New York Philharmonic-Symphony Orchestra, conducted by Barbirolli and with Artur Rubinstein as soloist. Miss Feldman will announce the list for the 1941-42 series on March 13.

The New Center of Music Chamber Orchestra, Joseph Levine, conductor, concluded its first series of three concerts, on Jan. 19, and is planning a second series to begin in March. This young organization has appealed to the public and has had excellent support in the attendance at its concerts.

Other enterprising groups and their directors in the Philadelphia area include: the Philadelphia Sinfonietta, Fabien Sevitzky conductor, which gives concerts at the Bellevue-Stratford Ballroom; the Pennsylvania Philharmonic Orchestra Society, Luigi Carnevale, conductor, giving three concerts in Witherspoon Hall; the Germantown Symphony Orchestra, Lindsay Norden, conductor, presenting two public programs annually; the Philadelphia Little Symphony, Joseph Barone, conductor, with 30 players of the Philadelphia Orchestra, sponsoring young soloists and composers' works, in the Foyer of the Academy of Music; the Victoria Light Opera Company, Edward Snyder, conductor, presenting three Gilbert and Sullivan productions each year.

DR. HARL McDONALD,
Manager,
Philadelphia Orchestra.

Festivals Are Feature

Outstanding among local festivals are those of the Society of Ancient Instruments, Ben Stad, director, which gives a festival of old-time music with assisting artists; the Philadelphia Choral Festival Society's Bach and Schubert festivals, given by the Bach Chorus and the Schubert Chorus, respectively, also with assisting soloists, conducted by James Allan Dash.

Choruses which contribute much to the Philadelphia season, and many of whom engage artists, are: the Mendelssohn Club, under Harold Gilbert; the Choral Art Society, under Clyde Dengler; the Orpheus Club, led by Alberto Bimboni; the Philadelphia Choral Society, and the Fortnightly Club, both under Henry Gordon Thunder; the University of Pennsylvania Choral Society, conducted by Dr. Harl McDonald; the University Glee Club of Philadelphia, directed by H. Alexander Matthews; the Canzonetta Chorus, led by Philip Warren Cooke; the Germantown-Tioga Choral Society, James B. Hartzell, conductor; the Junger Männerchor, under Leopold Syré; the Philadelphia Welsh Chorus, led by Ednyfed Lewis; the Guild Singers, conducted by Isadore Freed; the Strawbridge & Clothier Choral Society, Dr. Herbert J. Tily, conductor, and other groups.

(*Please turn to page 66*)

Reading Reports Larger Concert Audiences

By H. DONALD SPATZ

READING, PENN.—Reading is steadily growing more musically conscious. Nearly all concerts are sell-outs, a thing which rarely happened in past years. Concerts are becoming more numerous.

A new group, composed of 25 picked singers, an a capella choral group, has been formed. It is known as the Dorian Choir. Bruce Helwig is president, and Kathryn Hassler, director. Two concerts will be given in Reading each year, with several out-of-town engagements. The first appearance on the concert stage, anywhere, will be on Feb. 6, at Irvine Auditorium, Philadelphia. Soloists will be selected from the group itself. David Garvey is accompanist.

André Polah, engaged as permanent conductor, led the Reading Symphony Orchestra in its second concert of the season. A capacity audience warmly applauded the reading given to Rossini's overture to The Barber of Seville, and Haydn's G Major Symphony. Rosalyn Tureck, pianist, appeared as soloist in the B Flat Minor Concerto of Tchaikovsky, performing brilliantly and to the immense delight of the audience.

Gilbert and Sullivan's Princess Ida was given by the Reading Civic Opera Society as its initial offering of the season. Under the baton of Fred Cardin, the local singers gave a spirited performance, outstanding solo contributions coming from Leonard Stephen, Frank Urso, Anna Mae Diefenderfer and Vernon Searfoss.

The Rajah Theatre was again the setting when Erica Morini, violinist, appeared in the second of the George Haage concerts of this season. With Max Lanner at the piano, Miss Morini offered works by Tartini, Wieniawski, Beethoven, Mozart and Ravel. Miss Morini's playing left no room for speculation as to her rank among the world's greatest women violinists.

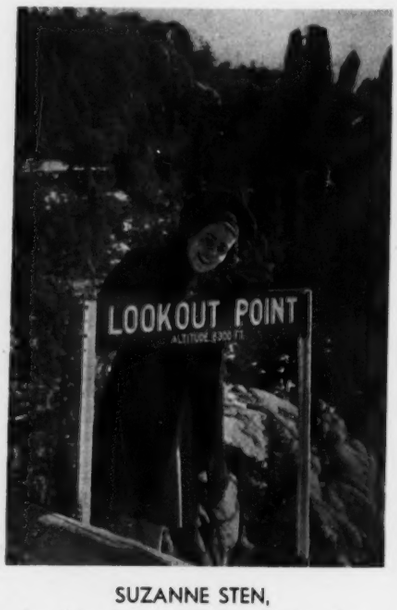
The George D. Haage Concert Series this year has been the most successful in many years from a business point of view, Mr. Haage reports. Those who have previously appeared are Marian Anderson, Erica Morini, and the Philadelphia Orchestra. The latter organization has been definitely arranged for again next season, with the rest of the series still to be determined.

Paul Robeson Tour Extended

Paul Robeson, baritone, began an extension of his tour on Jan. 17 at New Haven, Conn., where he was assisted by the Yale University Glee Club in the Ballad for Americans. The tour was to have been concluded on Jan. 15 in Montclair, N. J., but Columbia Concerts Corporation, his management, extended it. This is Mr. Robeson's first tour in this country in five years. Cities which will now hear him this winter are Norwalk, Conn., Pittsburgh, Dayton, St. Louis, Wichita, Pasadena, Hollywood and Berkeley, the latter where he appears at the University of California.

Harold Bauer Opens Tour

Harold Bauer began his winter concert tour with a recital in Lewisburg, Penna., under the auspices of Bucknell University. He was soloist Jan. 20 with the Houston (Tex.) Symphony Orchestra, and later with the Rochester (N. Y.) Orchestra. Among cities in which Mr. Bauer will give recitals are Mobile, St. Augustine, Baltimore, Johnstown, Penna., New York and Storrs, Conn.



SUZANNE STEN,
Leading mezzo-soprano of the San Francisco and Chicago Operas, in the Black Hills of South Dakota during a January concert tour of the Northwest.

Artists in Benefit Concert

Zlatko Baloković, violinist; Zinka Milanov, dramatic soprano of the Metropolitan Opera; Piero Pierotic, baritone of the Vienna Opera; and the Tamburitza Orchestra, Duquesne University, will give a concert on Feb. 9 at Manhattan Center, New York, as a benefit for the Roman Catholic Church of SS. Cyril and Methodius.

New York College Holds Seminar for Editors

The New York College of Music (Carl Hein, director), will hold a seminar for editors of music, beginning Feb. 7 and conducted by Dr. Jacob Weinberg, of the theory department. Designed chiefly for editors, the course will be of interest also to proofreaders, engravers, orchestrators, copyists, arrangers and others in the field of printed and written music. One hour sessions for fifteen weeks are planned for mornings and evenings.

Emma Thursby's Life

Pioneer of a Golden Age of Song

By RICHARD B. MORRIS
Professor of History, College of the City of New York

Historians of cultural relations between Europe and America have generally given far more weight to the influence of European standards of music and the fine arts upon our life than to American contributions to the Old World. To a considerable extent this is justifiable. Music, opera, and the drama were in the main transplanted institutions which very slowly took root and blossomed in American soil. It is significant, too, that the first American musicians to attain recognition abroad were performers rather than creative artists.

*In this select early company of American musicians who attained international recognition we should give a prominent place to Emma Thursby, the renowned concert singer of the latter half of the nineteenth century. Although she died as recently as 1931, the hurried generations of the twentieth century have virtually forgotten her role in American music history. Even Grove's Dictionary allots to her a mere few hundred words.

Richard McCandless Gipson has performed a heroic labor in restoring her to her rightful position in musical annals. In this task he has had the benefit of a great collection of correspondence, diaries, music manuscripts, and other memorabilia—perhaps unrivalled for any musician of her time—which her sister, Miss Ina Love Thursby, made available to him and has now presented to The New York Historical Society. From this mass of documentary material he has painted an authentic portrait of Emma Thursby and her musical circle which is a truly important contribution to the cultural history of her period.

An Unanswered Riddle

Emma Thursby got her start as a church singer in her native Brooklyn, and, although she was frequently urged to study operatic roles, it would appear that provincialism and religious tradition made her constantly put off her entry into the glamorous world of opera, and hold fast to the more secure concert field. Hence, the question as to whether she was temperamentally fitted and dramatically equipped for the demands of operatic roles must remain unanswered.

Her personality was charming and dignified. She was without trace of coquetry, kept clear of scandal, but apparently lacked the emotional qualities best suited for opera.

Nonetheless she was one of the great coloratura sopranos of her day. Critics compared her most frequently with Jenny Lind, sometimes hailed her as the "American Patti," and were wildly enthusiastic about her technical execution.

Her voice was not large. Madame Rudersdorff reminded her: "You cannot be both a flute and a trumpet." The great Hanslick referred to "its flute-like character in the upper notes, reminding one of Jenny Lind." "We have heard very few," he wrote in the Neue Freie Presse, "take the highest notes more easily and correctly, execute a staccato more unerringly, or trills more close and equal than this American lady."

The newspapers of Stockholm, the city of Jenny Lind and Christine Nilsson, observed that "in trill and staccato . . . she surpassed all the artists we have hitherto heard." Mia speranza adorata, Mozart's difficult aria, offered her the greatest opportunity for her talents, and another favorite aria with her was With Verdure Clad, from Haydn's Creation.

Although Thursby had received instruction in singing from Julius Meyer and Achille Errani in this country, and in Milan from Lamperti and San Giovanni, the real credit for her success rightfully belonged to Madame Rudersdorff and Maurice Strakosch. In fact, all other characters in this volume seem tepid in contrast to the loyal, forthright, keen, and witty Rudersdorff, mother of Richard Mansfield.

In 1876 she wrote her "Dear little Speranza" not to "be really foolish and almost wicked," and to "grasp the fortune, which is thrown your way. *Let the churches go!* . . . Europe for the next few years must be your field, if you have your wits about you."

When Strakosch backed out of a European concert tour with Thursby in 1877, Madame fumed: "Strakosch is what he is: an Impresario. They are all alike. They only know how honesty is spelt, not how it is meant. An Impresario takes a man down from the gallows, if he happens to need him. And when he has done with him, he hangs him up again."

Again, in 1878, after Emma Thursby's great success abroad, she urged her to return to America in order to "make a pot of money." Her advice proved sound, although Thursby did not follow it when she returned to Strakosch's management. In the course of time he became her indispensable adviser and daily teacher, largely responsible for her phenomenal repertory.

Triumphs and a "Golden" Omelette

Those were the days when great artists did not spurn Barnum ballyhoo. Her famous $100,000 contract, signed with Strakosch in 1876, was publicized as the largest concert fee ever offered an American singer up to that time. She toured America with the Gilmore Band, being escorted to concert halls by cheering processions, and participated in the celebrated Mark Twain and Thursby combination and in the early "Telephone Concerts" in New York City and Philadelphia. She also toured with Theodore Thomas, sang frequently with Leopold Damrosch, and made appearances with Hans von Bülow.

This book depicts a truly golden era of culture, when the European musical world, then at its zenith, generously acclaimed this young American artist. Possibly her greatest triumph was attained in Paris. Her debut in that city in March, 1879, was truly sensational. She was the first American to be awarded a Commemorative Medal for her concert performances before the Paris Conservatoire.

That European world has forever passed. But doubtless we could not reproduce in New York today the fabulous

(*Please turn to page* 38)

PLYMOUTH CHURCH QUARTET, 1869-1870:
Henry Camp, Emma Thursby, John Zundel, organist, John Rockwood and Mathilde Toedt.

Photo by Fred Frater

DISCUSSING PLANS FOR MEMORIAL PROGRAM
Jean Dickenson, singer; Dr. Walter Damrosch, conductor; Richard Gipson, author, and Alexander J. Wall, director, discuss plans for the program in honor of Emma Thursby, held last Dec. 29, at the New York Historical Society. Miss Dickenson, soprano of radio and the Metropolitan, sang numbers from the Thursby repertoire accompanied by Dr. Damrosch, who also spoke about the noted singer. Mr. Gipson is the author of the current biography of Emma Thursby. Mr. Wall is Director of the New York Historical Society.

*THE LIFE OF EMMA THURSBY. By Richard McCandless Gipson. 470 pages. The New York Historical Society. $7.50.

The Greatest French Singer of

MARCELLE

LEADING SOPRANO OF THE

"Had Miss Denya been able to keep her singing on the heights reached in the Fauré and Debussy numbers mentioned, she could have created a furore with her vivid personality and the refinement and style that characterized everything she essayed."

NOEL STRAUSS
in the New York Times.

"Fauré's 'Au Bord de L'eau' and 'Mandoline,' Duparc's 'La Vie Antérieure' and Debussy's 'La Flute de Pan' followed in gripping succession. Here were keen study, temperament, taste and penetration combining in searching out the last nuance of each lyric. The voice responded to the minutest need of text and tone. The diction was letter-and-spirit perfect."

L. B. in the
New York World-Telegram

"A suggestion of how potent Mme. Denya might be in opera was given by her sophisticated and understanding treatment of Manon's adieu to the table from the Massenet score. It was, if anything, a little over-detailed in pose and gesture for the concert stage; but it was also a more comprehensive mature treatment of the music than one has heard recently from sopranos at the Metropolitan.

IRVING KOLODIN in The Sun.

"An Authentic Melisande

Mr. Archer, for his part, felt that Mme. Denya's Melisande seemed to come straight from the source — which means, of course, that she made the role her own. Debussy requires that special type of singing that only those who have absorbed the genius of French music are capable of. And this is exactly what Mme. Denya did yesterday evening. It would be difficult to conceive of anything more charming and more sensitively conceived than her acting and singing."

PITTS SANBORN in the
New York World-Telegram

Personal Representative: Eric Semon Associates,
100 Riverside Drive, New York City

French Songs is in America

DENYA

PARIS OPERA AND OPERA-COMIQUE

Acclaimed by American Colleges

Marcelle Denya, soprano of the Paris Grand Opera and the Opera Comique has just completed a concert tour in more than thirty U. S. Colleges. We are pleased to publish a number of tributes paid to her during this tour.

HENRY T. MOORE, *President of Skidmore College:*

"Mme. Denya's recital was an outstanding musical event in a college which has a tradition of great musical programs. We have heard some of the most prominent singers of the Metropolitan Opera, Rachmaninoff and Menuhin, but we have never experienced more sheer joy in the beauties of music than under the spell of her voice.

"What Mme. Denya did for our audience last night was to open the eyes of six hundred collegians to a revelation of the superb quality of French music at its best."

CHARLES HEINROTH, *Chairman, Dept. of Music, College of the City of New York:*

"Permit me to express my admiration of Mme. Denya's artistry. She possesses a rare combination: colorful vocal organ under perfect control, put to the service of interpretation of an uncommon order, combining spontaneity of performance with alert understanding of the idea to be focused."

FRANS HOFFMAN, *Head of the Voice Department, Westminster Choir College, Princeton, N. J.:*

"It was one of the finest song recitals to which it has been my pleasure to listen.

"Mme. Denya's selections, which were of the highest order, her beautiful voice, supplemented by a musicianship which one seldom hears, made this recital an event of the highest artistic value."

PHILIP JAMES, *Chairman, Department of Music, New York University:*

"I can only think of her voice and art in superlatives not to mention the enlightenment given us in French song literature and its interpretation."

J. EARLE NEWTON, *Director of Music, New Jersey College for Women:*

"It was one of the most delightful evenings we have ever had in every way. Her singing was so musicianly, her diction so delightfully clear and pure and her voice itself so charming in quality and used with such mastery in the differentiation of the various moods implicit in the texts that we were all completely captivated."

H. L. BUTLER, *Dean and Director of Music, Syracuse University:*

"Practically all of our music faculty attended and they were most enthusiastic concerning her beautiful voice, her exquisite style and diction and the success with which she interpreted the varying moods of her well chosen program.

"In my lectures on Song Interpretation, I stress the fact that composers such as Faure, Duparc, Debussy and Ravel have written songs equal or superior to any of those of the modern song writers with the exception, perhaps, of those of Hugo Wolf. Her artistic singing proved this to be true."

G. S. DICKINSON, *Director of Music, Vassar College:*

"The recital of songs and arias given by Mme. Denya at Vassar College was an occasion of superlative artistic distinction. Each work of the varied and notably representative program of French music was given the perfect stylistic and temperamental evaluation."

F. B. STIVEN, *Director of Music, University of Illinois:*

"I am free to say that it was as interesting an evening as we have ever had at the university."

F. ALLENE BAKER, *Professor of Music, Skidmore College:*

"Mme. Denya possesses a voice of great beauty and resonance and is a magnificent singer of rare and lovely songs.

"It is frequently difficult for non-French people to understand and appreciate songs of this school, but so artistic were Mme. Denya's interpretations and so captivating her personality that she transported her audience with her into her atmosphere and vision and made them feel with her the charm and delicacy of the art of the greatest composers of her country."

CECIL M. SMITH, *Professor of Music, University of Chicago:*

"The beauty of Mme. Denya's diction and the authenticity of her style combined with her wide knowledge of the historical field of French musical literature brought unusual distinction to the event."

DOUGLAS MOORE, *Professor of Music, Columbia University, Barnard College:*

"I think Mme. Denya is doing a great service to French music in presenting it so very sympathetically and an even greater service to the colleges of the United States in allowing them to hear this beautiful music so understandingly performed."

MARION BAUER, *Professor of Music, New York University:*

"She is a lovely artist, with a voice of unusual beauty which she uses with skill. Her interpretations are those of a sensitive musician."

GLENDINNING KEEBLE, *Music Critic and Dean of Carnegie Institute of Technology:*

"Her voice is fresh and warm in tone, admirably trained. She commands a fine sense of style and penetrates both the poetic and the musical content of her songs.

"The audience was notably enthusiastic, and I should say that it was a more than commonly critical one, being composed so largely of musicians and music and drama students."

JOSEPH S. DALTRY, *Director of Music, Wesleyan University:*

"She has the rare gift of capturing the imagination of the hearer and making him enter into the mood and atmosphere of the song."

SMITH COLLEGE *in The Daily Hampshire Gazette:*

"An interpreter who is also a poet, an exceptional artist, a creator of leading operatic roles who has made the transition to the concert stage with profit. The resonance of her tone includes a wide dynamic range, her soprano voice is shaded sensitively to convey patterns of color and of interpretation. This concert was an expression of popular spirit, through the medium of individual genius."

UNIVERSITY OF PHILADELPHIA *in The Evening Public Ledger:*

"Mme. Denya proved to be an artist of distinctive musical qualifications and admirable in both lyric and dramatic styles. Generously gifted in vocal resources, Mme. Denya revealed fine skill in their employment, technique being intelligently subordinated to the service of music."

ALLAN SLY, *Director of Music, College of William and Mary:*

"It is not often that one hears a soprano voice with such flexibility. Even in color over a wide range, it is a perfect vehicle for the varied sentiments and imageries which form the subject-matter of her songs, and for the exquisite phrasing with which she vividly presents both poem and song as one indivisible artistic entity. . . . She maintained a standard of cosmopolitan artistic maturity that will remain in our memory as a lasting experience."

C. C. STOUGHTON, *President of Wagner Memorial Lutheran College:*

"Wagner College is still under the spell of the beautiful concert she gave us on Tuesday. Mme. Denya has aroused an interest in French song that I have not seen in this college before, and I write to express my genuine gratitude for her rich contribution to our life here.

"Mme. Denya's singing was so unaffected and simple that it represented the highest type of art to us all. It was beautiful in the highest degree."

WALTER SQUIRE, *Director of Music, Stevens Institute of Technology:*

"I am greatly impressed with the beauty of her voice, the mastery of her art and the sincerity and enthusiasm which she brings into her singing."

Washington Turns to Concerts As Balm for Over-Taut Nerves

By GERTRUDE EFFENBACH

National Studios
GERTRUDE EFFENBACH

WASHINGTON, D. C.—In spite of the Capital's concern with political and international affairs, interest in music is in no way neglected. Concert halls are more crowded than ever, and aside from the customary presentations from veteran managers such as C. C. Cappel, Mrs. Dorothy Hodgkin Dorsey, Mrs. Lawrence Townsend, Helen Fetter Cook and Constance Albright Snow, and Howard University, a new organization known as the Washington Concert Association announces a series.

Under the presentation of the Elizabeth Coolidge Foundation, the Pro Arte String Quartet (now of the University of Wisconsin) with assisting artists are giving all the Chamber Music of Brahms, at the Coolidge Auditorium in the Congressional Library. No other concerts at the Library are announced at present but there is the possibility of more in the spring.

The San Carlo Opera Company is presenting a week of opera at the National Theatre and the Chamber Music Guild has four evenings of music at the Carlton Hotel. Aside from the usual bookings it is to be noted that extra concerts are listed from time to time.

National Symphony Well Received

C. C. Cappel, manager of the National Symphony Orchestra, who has announced his resignation to take place on May 15, has issued the following statement concerning the activities of the ensemble:

"The National Symphony Orchestra's season ticket sale for the 1940-41 season showed a slight falling off, probably due to the uncertainty many felt in Washington due to election year. The single seat sale, however, at all the concerts to date has been excellent, and, with more people in Washington now than in many years, it is anticipated that this will continue.

"Because of the union controversy last spring, which threatened the existence of the orchestra, it was impossible to book dates at the usual time; consequently the National Symphony's out-of-town engagements are necessarily not as numerous this year as heretofore. Next year, however, it is hoped that the National Symphony will again return to its former status of playing more concerts on tour than any other major symphony orchestra.

"The National Symphony has completed one very successful Northern tour this season, during which capacity audiences greeted its every appearance. The press criticisms that Dr. Kindler and the orchestra received were so enthusiastic that already there have been requests from many cities for the orchestra's reappearance next season."

As previously announced, James P. Hayes, formerly a field representative with the Civic Concert Service, Inc., of New York, has recently been appointed as assistant manager. Mr. Hayes is the husband of Evelyn Swarthout, concert pianist.

"Jordan's Box Office"

This coming May will see the close of the second season of the Washington concert management known as Jordan's Box Office. The joint managers are Helen Fetter Cook, former music critic and editor of the Evening Star, and Constance Albright Snow, active club woman and a musician who has done much for choral and amateur group music in the capital. The box-office is at Jordan's Piano Store, 1239 G, N.W.

Mrs. Snow and Mrs. Cook joined forces when they were given the opportunity of handling the Philadelphia Orchestra series in Washington. During their first year—1939-40—they added only one attraction to the series of five Philadelphia events scheduled. That was the debut in concert in Washington of Jeanette MacDonald. They had a sell-out at big Constitution Hall.

For the season 1940-41 this management has brought, in addition to the series of five Philadelphia concerts, Alec Templeton in a successful first recital in the Capital; the Bali-Java Dancers in two sold-out programs at Wardman Park Hotel's little theatre, Jan. 3 and 4. Already many reservations have been received for an extra concert by the Philadelphia Orchestra April 8 with Stokowski conducting and the Westminster Choir participating in Bach's St. Matthew's Passion.

During its first season, this management bettered the gross of the year preceding their taking the local management of the orchestra by about $6,000. Results this season indicate that the receipts will amount to about the same figure—in spite of war and other upsetting problems.

The five events this year included four conducted by Ormandy, one by Stokowski and soloists—Serkin, Jepson, Szantho, and Frances Nash, who is best known in Washington as wife of General Edwin M. Watson, secretary to President Roosevelt.

CONSTANCE ALBRIGHT SNOW (right) AND HELEN FETTER COOK, Washington Managers.

Plans for next season are only in tentative stage as regards soloists for the orchestra programs and additional attractions that Jordan's Box Office may take on. It is definitely decided that there will be a series of five Philadelphia events, as usual. Other details will be settled later this season.

Townsend Musicales Continue

Mrs. Lawrence Townsend, who in the season 1924-5 started her first series of Morning Musicales, began her current season's programs on Jan. 6, in the ballroom of the Hotel Mayflower. Mrs. Townsend's "mornings" have become a part of the social picture in the National Capital.

This year instead of seven—as in the preceding season—Mrs. Townsend chose to give only five programs, three in January and two in February. For her opening—at which Mrs. Roosevelt was present in the box which she renewed promptly at the end of last season—Jarmila Novotna, Czech soprano of the Metropolitan, shared the successful program with the American tenor, Charles Kullman. On Jan. 13, Artur Rubinstein, Polish pianist, and Zlatko Baloković, Yugoslav violinist, gave the recital. On Jan. 27, Rose Bampton, Metropolitan Opera soprano, and Leonard Stokes, young American baritone, shared the recital. Feb. 3 brings Emanuel Feuermann, cellist, and Rudolf Serkin, pianist, in an instrumental program. Feb. 10 sees the second appearance in two years of Lotte Lehmann and Lauritz Melchior. These two artists sang to S.R.O. at their joint program last year and there were many requests for their reappearance.

At this time Mrs. Townsend is making no announcement regarding her plans for 1941-2. As a matter of fact, she rarely does announce her artists till summer or sometimes the fall.

In Inaugural Event

(Picture on page 16)

WASHINGTON, D. C.—Hans Kindler and the National Symphony Orchestra joined with stars from the stage, screen and radio in presenting the Inaugural Gala in honor of President Franklin D. Roosevelt and Vice-President Elect Henry A. Wallace on Inaugural Eve, Jan. 19, in Constitution Hall.

Those taking part included Raymond Massey, star of the Pulitzer Prize play, Abe Lincoln in Illinois; Risë Stevens, Metropolitan Opera mezzo-soprano; Ethel Barrymore, "first lady of the theatre"; Nelson Eddy, concert and screen baritone; Charlie Chaplin, who gave the concluding speech from his current motion picture, The Great Dictator; Irving Berlin, who sang with the National Symphony his own God Bless America; and Mickey Rooney, who not only gave impersonations but played a movement from a piano composition he calls Melodante. The Golden Gate Quartet also participated.

The audience of 4,000 who witnessed the event included the First Lady and members of her family, Vice-President and Mrs. Wallace and their three children; Archduke Otto of Hapsburg, cabinet members, Supreme Court Justices, governmental and diplomatic dignitaries, the governors of 31 states, and prominent figures in society. The gala was arranged by a committee headed by Mrs. Edwin M. Watson, wife of General Watson, secretary to the President, known professionally as Frances Nash, concert pianist.

Novelties Applauded

The first concert of the new year by the National Symphony Orchestra, Hans Kindler conducting, introduced an orchestral arrangement of Ravel's Pavane pour une Infante Défunte. The program opened with the Bartered Bride Overture by Smetana played at an almost breathtaking tempo and continued with the Brahm's F Major Symphony. This intimate music was done with understanding. The conductor's own arrangement of excerpts from Boris Godounoff by Moussorgsky completed a highly successful performance.

Stravinsky Is Guest Leader

Washington music lovers were privileged to hear Igor Stravinsky conduct the National Symphony in a thrilling concert of several of his own works and the unfamiliar Second Symphony of Tchaikovsky. His Card Game ballet suite was familiar, as only recently the Ballet Russe de Monte Carlo gave a marvelous interpretation of this music. Stravinsky conducted his L'Oiseau de Feu suite with brilliance and excitement, after which bravos were lavished upon him.

Howard University presented Bernardo Segall, Brazilian pianist, in a varied program. Mr. Segall scored particularly in Choros No. 5 by his countryman, Villa-Lobos. His playing revealed unusually strong fingers and an abundance of speed.

Jepson with Philadelphians

Helen F. Cook and Constance A. Snow presented the Philadelphia Orchestra, Eugene Ormandy conducting, in their third Washington concert with Helen Jepson soprano as soloist. Eight Etudes for Symphony Orchestra by Robert Russell Bennett, heard here for the first time, proved interesting divertimento. Miss Jepson was at her best in songs by Carpenter and Hageman.

G. E.

McArthur Is Engaged By the Metropolitan

Will Conduct 4 Performances in New York and Boston

Edwin McArthur, young American conductor, will direct three performances at the Metropolitan Opera House and one presentation by the company in Boston, it was announced by General Manager Edward Johnson on Jan. 24. It will be Mr. McArthur's second Boston appearance in this capacity since he conducted Tristan and Isolde there last year.

His bow at the Metropolitan will be made on Feb. 17. Although the work to be presented has not been announced, it probably will be Wagnerian, since for three seasons he has conducted the music dramas of this composer with the Chicago and San Francisco Operas.

Other dates at the Metropolitan will be March 1 and April 12. The Boston performance will be on April 2.

Mr. McArthur has conducted many symphony orchestras in recent seasons. Among these are the New York Philharmonic-Symphony, NBC Symphony, Philadelphia Orchestra, Chicago, Minneapolis, Los Angeles, San Francisco and Pittsburgh symphonies.

Mr. Johnson said that because of the inability of Joel Berglund, baritone, and Germaine Lubin, soprano, to come here there will be no evening Wagnerian Cycle this season. He revealed that next year the 16-week season will open on Nov. 24.

Singers Send $2,500 to British Musicians

Mrs. Frederick Steinway, chairman of the Myra Hess Fund for British Musicians, announces that the sum of $2,500 has been sent to Miss Hess as the proceeds from the performance of Bach's Christmas Oratorio, given complete at All Soul's Church, New York, by the Cantata Singers. Arthur Mendel, conductor of the singers, announced that Bach's St. John's Passion would be given at a date to be announced later.

"NO INSTRUMENT IN ANY ORCHESTRA CAN MAKE MUSIC LIKE THE MUSIC OF HER VOICE."

Toronto Telegram, May 10, 1940

Since she joined the Metropolitan Opera Company in 1929 as the "baby" of that organization Miss Swarthout's career has been marked by a steady artistic growth which has established her among the chosen few in her profession. Under the management of NBC Concert Service she has distinguished herself not only in opera but in concert, radio and motion pictures as well. The season of 1940-41 is solidly booked and includes two coast-to-coast concert tours, guest radio appearances and three performances in the title role of "Carmen" at the Metropolitan Opera House.

Lester Hodges at the piano

Management • NBC CONCERT SERVICE • RCA BLDG., NEW YORK • GEORGE ENGLES, Director

PINZA

METROPOLITAN OPERA

BASSO

Valente Photo

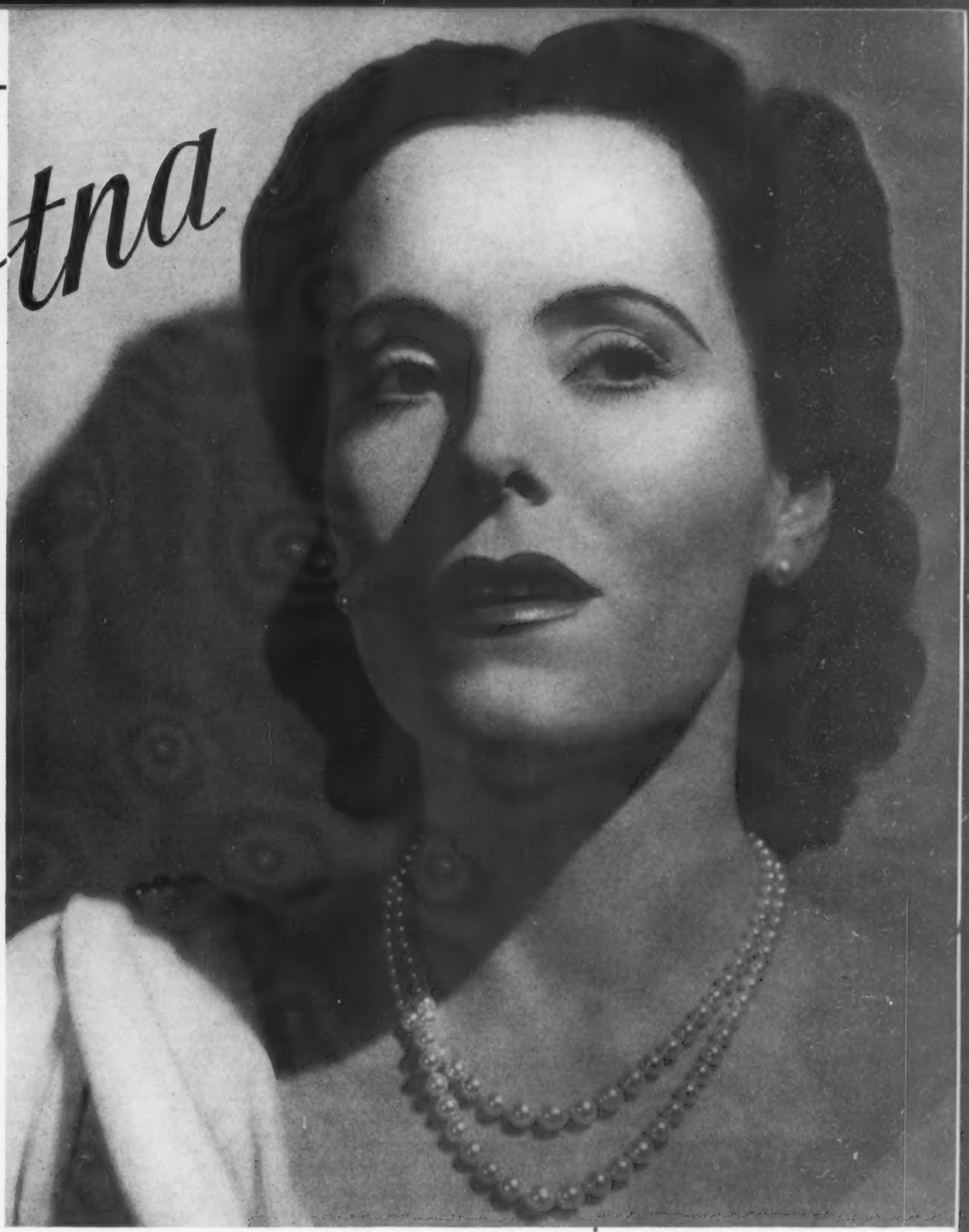
Mgt.: NBC CONCERT SERVICE • RCA Bldg. New York • George Engles, Managing Director

Victor Records *Steinway Piano*

Novotna

Soprano
Metropolitan Opera

"Matchless Voice and Beauty"



Novotna scored an *emphatic triumph* in the title role of Manon . . . a brilliant portrayal. . . . Histrionically her accomplishment was of the first rank and her singing invariably had the merits of vivid expressiveness and intelligent musicianship. — ***N. Y. Times, Jan. 11, 1941***

Novotna's Manon is a treasure . . . one of the most artistic individual performances given at the Metropolitan.—*N. Y. Post, Jan. 11, 1941*

Novotna is a great Violetta . . . her crowning achievement . . . the best interpreted "Traviata" that has been offered the public in many seasons. —*Olin Downes, N. Y. Times, Feb 8, 1940*

Novotna proved to be the most gorgeous Violetta, vocally and histrionically. . . . She is a stunning artist—a singing actress whose dramatic ability is as great as her lustrous voice . . .—*Seattle Times, Oct. 5, 1940*

Novotna has a remarkable gift for piercing right to the heart of a piece of music and bringing its true meaning out where an audience can grasp it and be excited by it.—*Edward Barry, Chicago Daily Tribune, Aug. 26, 1940*

Novotna looked lovely, sang beautifully, and was a completely captivating Mimi. The performance was one of the most equable and satisfying that the Met has given. . . . —*N. Y. Post, Jan. 4, 1941*

Novotna is a superb musician, a magnificent workman, a talented actress, a woman of enthralling presence, and an artist of enormous warmth and justness of feeling. . . .—*Eugene Stinson, Chicago Daily News, Nov. 19, 1940*

Management: NBC CONCERT SERVICE, RCA Bldg., New York

George Engles, Director

Knabe Piano

"Atmosphere" and Glamour

(Continued from page 21)

If a woman artist is being presented, have a cloth runner (a good grade of unbleached muslin is best), tacked to the floor from the entrance wings to center of the stage. This will not only protect the artist's gown but will, believe it or not, dramatize the stage set-up.

Clean and Polish Too!

Be sure the stage has been thoroughly cleaned before the performance, and that the piano has been properly polished. Make sure, however, that the piano keys are washed and *not* polished. I recall attending a recital where someone had unwittingly polished the piano keys. There were *glissandos* in that performance never written by the composer!

Make certain that a piano chair or bench is provided that will match the color of the instrument. Is there anything which offends the eye so much, but which is most frequently seen, as an oak chair of the kitchen variety flanking a beautiful dark mahogany concert grand. It goes without saying that the piano should always be tuned to proper pitch on the day of the performance.

It is important to have a man, who presents a good appearance, available backstage during the concert to raise and lower the piano lid, if and when necessary.

Careful experimentation with the acoustics of the auditorium will govern the best placement of the artist on stage. The ideal stage back-drop is one of a hard-surfaced material such as wood or painted canvas of neutral color, which will serve as a good sounding-board for tone. In some auditoriums may be found interior "sets" which may be erected to serve the same purpose. In either of these instances, and particularly so where the backdrop is a cloth cyclorama or curtains, the artist should be placed as far front of the proscenium arch as possible, in order that the greatest volume of tone may be projected into the auditorium.

If there are dressing-room facilities backstage, an adequate number should be thoroughly cleaned on day of performance. If dressing-rooms are not available, then provide several comfortable chairs, a table and mirror, and water (cool but not ice water), and place them back of the entrance wings (usually right-stage). Have several programs backstage for artist's reference.

A good point always to remember is that the artist or attraction who comes to you to present a program is, in a strict sense, your guest. When you invite a guest into your home you make every effort to provide for their comfort and well-being. Why not adopt the same attitude toward your artist-guest? Not only will it be appreciated, but it will pay dividends in finer performances.

The Audience and the Auditorium

To help create in your audience that desirable sense of well-being aforementioned by Mr. French, it is necessary to protect their physical and mental comfort.

Be sure the auditorium is adequately and properly heated, and maintained at an even temperature. It is wise to remember that an auditorium heated at 68 deg. F. before a concert does not remain at that temperature after several thousand people have congregated in it!

Be sure that the auditorium doors open at the announced time. Have an adequate staff of men trained to control the doors entering the auditorium, in order that admission cards may be punched, and the audience admitted with the greatest efficiency and a minimum of delay. Programs should be dispensed at the entrances to the main concert hall.

A staff of ushers properly trained to seat the audience promptly and without confusion, to fill up vacant seats in broken rows, and to influence people to sit in the front rows where vacant seats may be conspicuous, will prove a boon to the better operation of your concerts. Ushers should always be instructed *never* to seat late-comers during the performance of any number. It is annoying to the rest of the audience and distracting to the artist. They may be seated between groups, however.

Today, when annotated programs are the rule at a majority of concerts, it is wise to see that the auditorium lighting arrangements make it possible for the audience to read their programs before the concert begins, and between the groups.

If flowers are being presented across the footlights to the performing artist, the presentation should be made by an usher at the proper moment during the program—usually after the final number on the first half.

Warm Hospitality

Stimulate an agreeable social atmosphere at your concerts. Why not institute a reception committee to greet the audience as they come in—make them feel you're glad to have them there? Create a feeling of warm hospitality.

These are all essential details which combine to create the impression of professional concert operation. That it does impress and bear fruit, which is more important, can be illustrated by one city in New England, out of many Community Concert cities, where, because particular attention has been paid to this subject, the quality of the physical operation of their concert series is comparable to that to be found in Manhattan's Carnegie or Town Halls. The concert committee has achieved the reputation of presenting the most attractive and well-run events in the city, and attendance at the concerts has increased by leaps and bounds. Your concerts can easily acquire that reputation, as well.

And, in conclusion, don't forget—the first requisite for presenting concerts professionally is to *start them on time.*

OPERA STARS
enthusiastically attended Helen Jepson's dinner party to benefit the March of Dimes. Left to right: Giovanni Martinelli, Maria Gambarelli, and Miss Jepson.

Auditions

(Continued from page 20)

sing, it would not be proper for us to ask such individuals to audition.

"The first question asked of singers who came to us was the matter of voice and repertoire. Then would be the question of experience and what roles they could sing, secondary as well as first roles. Also their knowledge of languages. Today, due to the teaching of languages in our schools, we find so many young artists are well prepared in this respect. They also have a good cultural background, many of them having had college training.

"However, this knowledge of a language oftentimes does not necessarily mean that they can sing it although they may be able to speak it. There is a difference there and the matter of diction, singing diction, is very important.

"Under the present regime, we do not feel that the Metropolitan really marks the peak of a career: rather, we feel that winning an audition is only the beginning. These young singers come to us, and all have remained, some even moving steadily to more important roles each year, with few exceptions, and we are anxious to aid in their development.

"They must learn the stage, so we provide the instruction under the best teachers in the world, our maestri. We send them to the ballet school, to learn posturing, the matter of gestures, how to walk and the other elements of stage business. We insist that they sit in at rehearsals, learn by watching our other artists, and then the time comes when they serve as 'stand-ins' as it were for these artists.

"There have been artists in this company whose career started just in this manner. When the time came, they stepped right into the first-line roles because they had participated in the rehearsals, seen our artists and were ready. In no instance has an artist come before the public without having had this opportunity for observation and participation in rehearsals.

"This schooling we feel is very valuable. Then too, they are introduced gradually. There is one artist who learned an entire role with us by appearing in it at Sunday night concerts. One night we gave the first act; later the second and third so that this young artist had had actual Metropolitan Opera experience before she was asked to sing the role in its entirety at a public performance.

Operatic Opportunities

"But although we have turned the matter of auditions over to our radio sponsor for these, this does not mean that we are limited to taking only the winners. There have been instances where others beside the winners have become members of our company and we shall continue to do this. Sometimes a change here, a bit more experience there and we find the artist although not the winner, is ready for us.

"The winning of the audition does not mean the artist is engaged for any specific number of appearances. It covers the debut and if, after that we feel the artist has possibilities, he or she gets these opportunities as they arrive but in the meantime is receiving also the experience and training which we give.

"As to the income, I cannot say, because that is really up to the artist. Some of course prove more valuable than others and the financial return naturally is greater but we feel that we are giving them much more than financial gain.

"Nor do we stand in the way of artists. I recall one instance where an artist told me he could earn more in Hollywood. I told him he had potentialities but at the moment could not afford to pay him more than we were. I left the decision up to him and we parted cordially.

"No, the artist winning a Metropolitan contract should not consider his peak has been attained. Rather is it only the beginning of what should prove a great career."

Mr. Johnson said that under the Auditions of the Air the applicants are heard by Wilfred Pelletier "hundreds of them" and those selected for the finals where he, Mr. Lewis, Mr. Ziegler and Mr. Pelletier make their selections.

Emma Thursby

(Continued from page 31)

breakfast given Thursby by a group of ladies, at which she was offered a huge omelette which, when cut, revealed not only golden eggs, but $2,300 in gold coin!

Some Famous Friends

Miss Thursby's friends in the musical world were legion, including Sir Arthur Sullivan, Grieg, who inscribed a song to her, Ole Bull, and Leopold and Walter Damrosch. Later "Thursby Fridays" at her home in Gramercy Park became a tradition of New York musical society.

When she retired from the concert stage she devoted herself to teaching, occupying a post at the Institute of Musical Art from 1905-1911. The most celebrated of her pupils was Geraldine Farrar.

In the course of her triumphal concert tours of Europe Miss Thursby gathered together an invaluable collection of program notes. Even upon a cursory reading of this material, one will recognize that the writing of such critical program notes is regrettably a lost art. Perhaps neither critics nor audiences are today prepared for the scholarly annotations of the London Philharmonic Society of the last century. If that is the case, what comparison can one make between critical judgments as to vocalists and instrumentalists of the 'seventies and 'eighties and of today?

How would Emma Thursby compare with some of our operatic "glamour girls"? In the absence of vocal recordings of her period we must rest content with such thorough analyses as that of Mr. Gipson, who wisely refrains from fruitless speculation, and buttresses his evaluations by an impressive weight of contemporary testimony. One may hope that in time to come others, too, may be as successful in the evocation of a golden musical era.

Hyperion Society to Mark Paderewski Anniversary

In collaboration with the National Anniversary Testimonial under the chairmanship of Mrs. Ernest Schelling, the Hyperion Society, Henry Steignar, president, will hold its next meeting Feb. 13 in honor of the fiftieth anniversary of the debut of Ignace Paderewski in New York. The artists taking part in the program are: Mary Louise Keller, soprano; Victor Tallarico, pianist; Martha E. Popper, reader; Margaret Fountain, violinist, and Ethel Leitner, pianist.

Concert Series Planned to Aid British Artists

A series of concerts to aid British artists in England will be held at 5 o'clock on Sunday afternoons, starting Feb. 9 at the American British Art Center, 44 West Fifty-sixth St., New York. John Brownlee, Metropolitan Opera baritone, opens the series and will be followed by the Kolisch Quartet on Feb. 23; Alexander Kipnis, bass-baritone of the Metropolitan, on March 2 and Ethel Bartlett and Rae Robertson, duo-pianists, on March 9.

Donald DICKSON

BARITONE

Second consecutive year on radio's most popular hour

100,000 heard him at the Cleveland Stadium

33,500 turned out for him in Milwaukee

"He sang impressively, with the good round tone one likes to hear and with the easy, convincing style of the veteran."—Milwaukee Sentinel, July 9, 1940

"The audience melted at the beautiful voice."—Cleveland Plain Dealer, July 5, 1940

"DICKSON DELIGHTS HEARERS (Headline). He sang beautifully—the kind of songs people like to hear."—Columbus Dispatch, January 22, 1941

"DICKSON IS MAGNIFICENT (Headline). The response was tremendous. He is the finest baritone to have sung here. He has everything."—Tacoma Times-Tribune, December 5, 1940

Management: NBC CONCERT SERVICE
RCA Building, New York
George Engles, Director

Photo by WGN Concerts

THE LITTLEFIELD BALLET DEPARTS

from Pennsylvania Station, New York, for its first American tour, which opened in Baltimore on Jan. 11 and will continue for eight weeks. The company tours as far west as Oklahoma and as far south as Mississippi, concluding its trip in Washington, D. C., March 7. In front row, holding musical scores, is Henri Elkan, musical director of the company. Catherine Littlefield, director and choreographer, is seen behind Mr. Elkan, wearing black fur coat. Behind her, laughing, is Dorothie Littlefield, ballet mistress.

Economics for the Aspirant

(*Continued from page 23*)

woman singer annually with the Metropolitan. The National Federation of Music Clubs biennially holds countrywide contests for a male and a female singer, a pianist and violinist, and has affiliations with the Schubert Memorial, Inc. These together award solo appearances with noted orchestras and opera companies in addition to sizable cash prizes. The Edgar M. Leventritt Foundation, in New York, awards solo appearance with orchestra for a pianist. These are in addition to many prizes for composers, furthering their training and creative work, by such institutions as the American Academy in Rome, the Pulitzer Prize Committee, the Guggenheim Memorial Foundation and others.

If Private Patrons Appear

Many young artists are in the fortunate position of having parents, relatives or patrons who will finance the costs of a debut and launching.

Musical patronage, once the prerogative of princes, has in recent years attracted increasing numbers of wealthy amateurs who love music. It is obvious that some of these funds have been repaid many times with the success of their protégée or protégé. But two dangers should be guarded against—the fact that the patron may prove an inexperienced adviser, particularly when such a one seeks to direct all details of launching the career; and the equally lamentable tendency of such persons to spend their money on the wrong things or even the wrong person.

It has been estimated by an expert in the field that if musical patrons would wait to endow young artists until one of rare promise is found—and this is usually known only after the preliminary training—instead of picking a wholly untrained infant, much more good could be accomplished.

Making Recital Bow

To the majority of young musicians nothing less than a career as opera or recital artist will suffice. At least once in every case, a New York recital is the shining goal. Here is an item that may well be reckoned with in the costs of musical education and launching. It usually costs about $750 at least for a formal debut in a principal New York hall. (Some $50 goes to pay a skilled accompanist). Smaller auditoriums are to be had, but there is not the same prestige in all cases. Parenthetically, it may be said that exceptional talent or training occasionally surmounts the fact that an initial appearance is in a relatively inconspicuous auditorium. If, however, the largest New York hall is used, total costs sometimes reach $1,000 to $1,500.

Faultless dress, especially, is important for the concert debut, and women artists usually receive flowers. Unless the debutante has many friends or is a tireless salesman, it is not likely that the "take" for admissions will be high at a debut. Circumstances vary when an artist comes with European reputation or much preliminary heralding by an experienced manager—but we are here discussing the native tyro with no exceptionally romantic exploits in the background.

The object of most debuts is to secure "rave" notices, and focus the eyes of the musical experts on the new artist. Candor compels the confession that this happens perhaps a half dozen times in a New York season, during which hundreds of new artists brave the plunge into public notice by renting a hall months in advance, at which time a deposit is paid to secure the "lease", with the remainder paid some days in advance of the recital.

The Ways of Managers

The best way to arrange a recital is undoubtedly to secure the services of one of the known booking managements, which maintain departments caring for such activities. They are paid a fee for their work, but the prestige which their name lends to a recital and the smoothness with which they care for details more than compensates. They handle everything from publicity to press tickets and posters.

The fact that their name appears on the program does not, however, place the artist automatically under their management. This is so only if a contract is signed between the artist and the office specifying terms of handling his or her future engagements. If the recital debut is sufficiently brilliant, and the management can use this particular type of artist, such an arrangement may follow.

It is well to realize that the chief musical managers of such a metropolis as New York are of several types—those which book only "top-flight" attractions or prominent artists, and those whose operations, while not without such audience magnets, also make place for the artist who has still to win a large following. The young musician should familiarize himself with the type of attractions "handled" by any particular management before seeking a hearing. For this purpose, the annual Booking Issue of Musical Courier offers a helpful list of representative artists and their attractions.

After the Debut

All this, however, leads to the question, "After the debut, what?" The fact that one is a full-fledged member of musical society does not necessarily bring demand for one's services. It is well to explore frankly the present-day situation, which has been greatly complicated by the addition of countless well-trained artists, composers and teachers from Europe, owing to war and other conditions there.

In time this influx may stimulate a musical development of notable sort here, when added to the undoubted expansion in our economic resources which is expected from the speeding up of rearmament and other manufactures. It is estimated that the national income, now about $75,000,000,000, will be increased some 10 per cent in the coming year, with greater gains to follow. A part of this will undoubtedly be diverted into the entertainment field, in its broadest aspect, which will provide greater funds for the support of opera, orchestra and recital seasons throughout the country.

One facet of the launching of a career which is seldom mentioned, but which seems as rational as any other, is the setting aside of a fund for "exploitation." Owing to the uncertainty and financial risks undergone by managers in seeking to promote and gain engagements for young artists, some of these offices have at times been known to require a guarantee ranging from $750 to even so high as $5,000 (in rare instances) to cover the expenses of introducing the newcomer. If the artist has genuine "material" and possesses the elements of a personal popularity, such an outlay may be justified. It is a matter for the artist himself or his parents or patrons to decide. Care must be exercised, naturally, that the person or organization entrusted with such a task can discharge it, as evidenced by previous success in similar endeavors.

As to Incomes

The amount of income which may be expected by the young musician, in the concert and opera fields, is undoubtedly one of the most piquing questions to the tyro. Disregarding the few headliners, who command two thousand dollars a concert and invariably fill halls to capacity, many of the profession, in these years of post-depression, have been willing to accept engagements at sums ranging from $250 to $750. (This scale may be raised considerably if "boom" times come). As to the yearly earnings of all but the Big Names, which may attain $50,000 to $150,000 a season, including radio and pictures, it is well not to be dazzled by the opulent income tax reports of these same fortunate folk, occasionally made public. AGMA has two sets of commissions which may be charged by managements to the artists for whom they secure bookings—18 per cent in cases when their annual income "does not exceed $7,500." This represents a sizable group; it is the one in which the young artist most probably will be numbered—until and if he makes a particular success or gains nationwide publicity through some fortunate circumstance.

Concerning Publicity

In order to keep continually in the public eye, nowadays, some—by no means all—artists employ the services of a "public relations expert," otherwise a publicity person or firm. The costs of such services are fairly high for the results attained, ranging from about $50 weekly to much more. It may be said that though the people in this field generally know what they are about, their efficiency or even zeal varies considerably. It may be questioned, too, whether an occasional news picture in the daily press, often mainly in smaller cities, where such free material is used more unquestioningly than in the larger centers, and which hits a miscellaneous public, is as effective in building a career as the judicious use of advertising in a specialized and long established musical publication. The latter reaches the key people in the profession, whether managers, conductors, local bookers, music school heads, festival directors or artists.

A part of the budget of $2,000 which has been previously mentioned as desirable for launching the career may profitably be devoted to skilled but dignified use of advertising. Indeed, many managers who contract to arrange an artist's early engagements, stipulate the type and extent of such activity. For this purpose an independent periodical of recognized impartiality as to the artists whose news it chronicles is likely to be more helpful and fair to all persons than those, if any, which, whether tacitly or otherwise, have close connections with particular managements or other musical groups.

In any case, the principle of repetition, as in the modern "wars of nerves," is more effective than spasmodic use of advertising matter. The modern principles of dramatization, dynamic set-ups, vivid type faces, seizing "action" photos, serve to create or heighten a "live" impression of an artist's personality. In these days when "glamour" is at a premium, advice on such matters can be given by the skilled members of the advertising department.

Teaching as a Profession

Many artists contrive to combine concert or operatic work with some teaching, especially after the name has come to mean something in the musical world.

This is perhaps not so exciting a form of endeavor as bowing to crowded and clamorous auditoriums, but it has a great importance in the carrying on of musical tradition. Sometimes a teacher's fame lives on through a great pupil, and in any case such a mentor exercises great authority in a community.

Professors of music used in other days to inhabit a somewhat stuffy world. The modern teacher, whether in private studio or in schools, lives much more in the current of things. In countless communities, such experts have an important share in inspiring and forming the talents of young students, acting as guides to musical treasures of the disc and radio, and as interpreters for the musical programs offered by other artists. Not a few also maintain active and even touring concert careers themselves. It is a sign of present-day trends that some of our leading American artists and the most famous performers from Europe now resident here are giving master classes; such a tendency may elevate standards and give added dignity to the profession, though it does tend to increase competition.

Young musicians wishing to enter teaching may secure appointments to school faculties through several sources. Sometimes a teachers' agency in a large city fills such posts. In many cases his or her work has attracted so much attention at the school where the final studies are made that an invitation comes to join the faculty. Whether to do so or not is often a problem of the young artist, since on the one hand there is offered regular employment, despite a measure of routine, whereas on the other there beckons the prospect of a public career.

Teaching before the reputation is well established is not likely to advance the public career, except locally, but it may be done for a time in order to earn funds for further study or the costs of debut or launching. The real rewards, whether on the concert or opera stage, in the private studio or the school, come when one's career is well established.

One of the best performances on all fronts so far this season.

Louis Biancolli, N. Y. World-Telegram, Nov. 13, 1940

BEVERIDGE WEBSTER

PIANIST

APPEARANCES OF THE 1940-41 SEASON:

PHILADELPHIA SYMPHONY ORCHESTRA—in Philadelphia, Nov. 8, 9, 11—in New York City, Nov. 12th. NEW YORK PHILHARMONIC ORCHESTRA, New York City, March 8th and 9th. ST. LOUIS SYMPHONY ORCHESTRA, March 15th-16th. PITTSBURGH SYMPHONY ORCHESTRA, Nov. 15th & 17th. RECITALS in the following: Chicago, Ill.; Boston, Mass.; Washington, D. C.; Columbia, Mo. (University of Missouri); Northampton, Mass. (Smith College); Pawtucket, R. I.; Newport, R. I.; New Kensington, Pa.; Haverhill, Mass.; Fond du Lac, Wisc., etc.

Beveridge Webster's playing of the Tschaikowsky B flat minor Concerto had the sweep and breadth the music requires. His tone was rich and lustrous; its quality was best exemplified in the closing pages of the concerto where Mr. Webster fully held his own against the tide of the whole orchestra. The pianist also commanded delicate and subtle colors: for sheer tonal variety his performance was a thing of beauty. More than that, he had a grasp of the Tschaikowsky style.

Howard Taubman, N. Y. Times, Nov. 13, 1940

Webster Joins Philadelphians in 2nd Concert:—Pianist plays Tschaikowsky Concerto: Bach and Brahms also on Program. (Headline) . . . The evening proved exhilarating beyond expectation, due in a considerable degree to Beveridge Webster's telling account of the solo part of the Tschaikowsky Concerto. Mr. Webster's performance confirmed the impression gained in recent seasons that he is one of the most worthwhile of our younger pianists. He made light of the work's many technical problems and vitalized many of its pages with the touch of the true virtuoso. His conception of the first movement had both breadth and depth of sentiment, and the rapid middle section of the slow movement was conveyed with no little delicacy of style. The tonal gamut employed was widely variegated, and the quality of the tone remained agreeable throughout.

Jerome D. Bohm, N. Y. Herald Tribune, Nov. 13, 1940

He is an admirable exponent of his art and his reading of the Concerto was imaginative, grandiose, and brilliant. The architecture of each movement was revealed with understanding and magnificent musicianship: in approach and execution, a masterly effort.

Grena Bennett, N. Y. Journal and American, Nov. 13, 1940

A brilliant reading of Tschaikowsky's B flat minor piano concerto brought Beveridge Webster one of the stormiest ovations of his career at Carnegie Hall last night. The sweeping lines and full-blown bravura of the music were in the playing. Mr. Webster's technic took the hurdles with ridiculous ease. Intricate figures flew by like child's play, and each note fell snugly in place in the headlong drive. Sheer technic, for all the excitement, was only one side of the picture. Mr. Webster's legato throughout the rich Cantilena was polished to the point where one forgot legato and thought only of expression.

Louis Biancolli, N. Y. World-Telegram, Nov. 13, 1940

Gifted Pittsburgh pianist, Beveridge Webster. (Headline). . . . He played with an apparently inexhaustible fund of technical resources, and with a splendid intellectual command of the music and its grandiose style.

Henry Pleasants, Philadelphia Evening Bulletin, Nov. 9, 1940

. . . Tschaikowsky's B flat minor concerto, finely played and interpreted by Beveridge Webster. He showed a refined musicianship, a fiery spirit in the brilliant finale, and he posseses a tone sufficient in power to be heard clearly against the heavy orchestration and of beautiful quality.

Samuel L. Laciar, Evening Public Ledger, Philadelphia, Nov. 9, 1940

Beveridge Webster is still the best young American pianist to be heard in Chicago over a period of several seasons.

Eugene Stinson, Chicago Daily News, Dec. 4, 1940

His performance was marked by great deftness of finger and splendor of sound.

Edward Barry, Chicago Daily Tribune, Dec. 4, 1940

Scored a rousing triumph. This was a performance that captured the imagination of the large audience and Mr. Webster was recalled half a dozen times.

Ralph Lewando, Pittsburgh Press, Nov. 16, 1940

As first soloist of the year, Beveridge Webster won a personal triumph.

J. Fred Lissfelt, Pittsburgh Sun Telegraph, Nov. 16, 1940

Management • NBC CONCERT SERVICE • RCA Bldg., New York • George Engles, Managing Director

Concert Field Shows 10 Per Cent Gain Over Last Season's Figures, Judson Reports

Increase Due to "Spread of Interest in Good Music" and Is Evenly Distributed Throughout Country—More Native Artists Fulfilling Engagements

By ARTHUR JUDSON

President, Columbia Concerts Corporation

The concert business is about 10 per cent better than last year at this time and this in my opinion is a healthy growth, dependent not on special national or world conditions, but arising from the spread of interest in good music throughout the United States.

This increase is distributed fairly evenly over the country and is not confined either to large cities and special culture-minded communities or to artists who through motion picture or radio appearances have reached an unusually wide public. Medium-priced artists and the younger group of musical talent are all profiting by an expanding market.

Good music is better business than it has ever been before.

Fifteen new artists and special attractions have been signed by Columbia Concerts Corporation for the 1941-2 season. With these additions, the list of America's largest booking agency comprises 112 musicians, dancers and groups of various kinds.

Aside from the usual seasonal shifts, the basic list of our artists does not vary much from year to year. A large group of international celebrities is regularly identified with the bureau. Many famous artists have made their entire American careers under this same managerial aegis.

Changes of the last decade have, however, found the percentage of American artists rising year by year until now 54 artists, almost 50 per cent of the total, are native born. A large percentage of the remainder have been citizens for years. The newest citizen is Lily Pons.

Seventeen nationalities are represented in the foreign-born group. American-born artists seem more apt to be singers than instrumentalists. Of the 52 singers on the Columbia list, 35 were born in this country; of 25 pianists only five are American born; of 15 violinists and cellists, six were born here.

Singers new to the roster are the sopranos Marion Talley and Astrid Varnay; the contralto Jean Watson; the Metropolitan Opera tenors Jussi Bjoerling, Raoul Jobin and John Dudley; and the Metropolitan basso buffo, Salvatore Baccaloni.

Photo by Ella Barnett

ARTHUR JUDSON,
President, Columbia Concerts Corp.

Additions to the instrumentalists are the violinists Adolf Busch and Henri Temianka; the pianists Rudolf Serkin, Moissaye Boguslawski, Shura Cherkassky, and Theodore Paxson. The Busch Quartet will also be booked next season as will a modern production of Mozart's Marriage of Figaro, presented in English by a group of gifted young American singers.

Among the Vocalists

Marion Talley's decision to resume her career is inspired by her five-year-old daughter who has never seen her mother on the concert stage.

Astrid Varnay is a protegee of Kirsten Flagstad.

Jean Watson, also a young singer, is the Canadian contralto who made a great success at the 1940 Bethlehem Bach Festival.

The Swedish-born Jussi Bjoerling has been one of the most popular singers at the Metropolitan since his New York debut in November, 1938.

Raoul Jobin, lyric tenor from Quebec, made his American debut as Des Grieux in Manon on Feb. 19, 1940. This season the Metropolitan has featured him.

John Dudley, born in Australia, came to this country from England in 1939 as leading tenor of the D'Oyly Carte Gilbert and Sullivan Opera Company. This past autumn he appeared on the Metropolitan Auditions of the Air and made so favorable an impression that he was immediately offered a contract.

Salvatore Baccaloni is the basso whose magnificent performances in Don Pasquale and The Daughter of the Regiment have restored the great basso buffo tradition to the opera house.

Plans of Instrumentalists

Adolf Busch and his son-in-law Rudolf Serkin are virtuosi who need no introduction. In addition to individual concert tours, they will make a limited number of appearances in sonata recitals.

Moissaye Boguslawski, born in Russia, is an American citizen. Shura Cherkassky, born in Odessa, came to this country as a child. He is a pupil and protegé of Josef Hofmann and a graduate

(*Please turn to page 52*)

Photo by Maurice, Hollywood

ANDRE MERTENS,
executive and head of South American Division of Columbia Concerts Corp.

Photo by Toppo

HORACE J. PARMELEE,
Assistant Secretary of Columbia Concerts Corp.

Photo by John Alfred Piver, Hollywood

JACK SALTER
Vice-president, Columbia Concerts Corp.

(*Story on page 50*)

Coppicus' Artists In Active Season

Photo by Ella Barnett

FREDERICK C. SCHANG,
Vice-president, Columbia Concerts Corp.

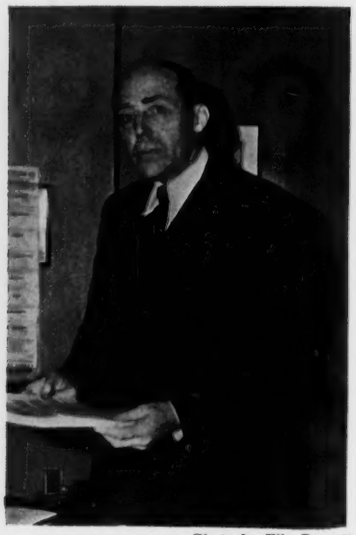


Photo by Ella Barnett

F. C. COPPICUS,
Executive Vice-president, Columbia Concerts Corp.

The newcomers on the artist list of the Metropolitan Musical Bureau for next season are Marion Talley, returning to the concert field in the near future; Jussi Bjoerling, tenor of the Metropolitan Opera, and Salvatore Baccaloni, the Metropolitan's new basso buffo.

"Lily Pons, Grace Moore, and Lotte Lehmann, three of the most famous singers of all time, head the roll of artists offered by the bureau," said F. C. Coppicus, president, "with the sovereign pianist, Josef Hofmann; Paul Robeson, the great Negro folk singer, and Albert Spalding, America's favorite violinist.

"Her triumphant revival in The Daughter of the Regiment at the Metropolitan Opera won new glories for Lily Pons, who became an American citizen this winter. The well-beloved American soprano, Grace Moore, had her most brilliant year in opera in which her performances in Louise and Love of Three Kings were acclaimed by capacity audiences. Lotte Lehmann, in addition to

(*Please turn to page 52*)

LAWRENCE EVANS,
Vice-president, Columbia Concerts Corp.

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presents

AMERICA'S BELOVED SOPRANO

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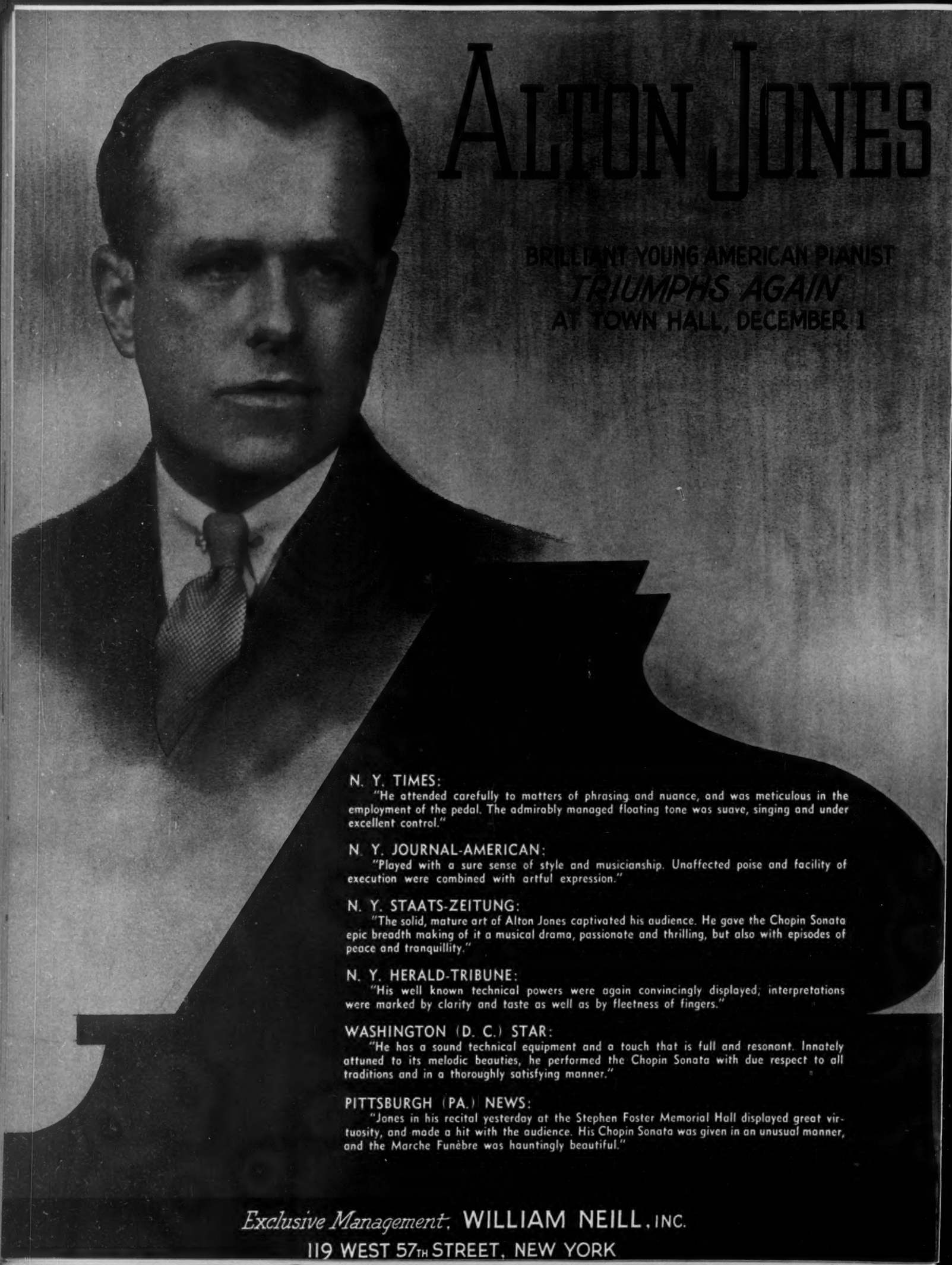
ALTON JONES
BRILLIANT YOUNG AMERICAN PIANIST
TRIUMPHS AGAIN
AT TOWN HALL, DECEMBER 1
N. Y. TIMES:
"He attended carefully to matters of phrasing and nuance, and was meticulous in the employment of the pedal. The admirably managed floating tone was suave, singing and under excellent control."
N. Y. JOURNAL-AMERICAN:
"Played with a sure sense of style and musicianship. Unaffected poise and facility of execution were combined with artful expression."
N. Y. STAATS-ZEITUNG:
"The solid, mature art of Alton Jones captivated his audience. He gave the Chopin Sonata epic breadth making of it a musical drama, passionate and thrilling, but also with episodes of peace and tranquillity."
N. Y. HERALD-TRIBUNE:
"His well known technical powers were again convincingly displayed; interpretations were marked by clarity and taste as well as by fleetness of fingers."
WASHINGTON (D. C.) STAR:
"He has a sound technical equipment and a touch that is full and resonant. Innately attuned to its melodic beauties, he performed the Chopin Sonata with due respect to all traditions and in a thoroughly satisfying manner."
PITTSBURGH (PA.) NEWS:
"Jones in his recital yesterday at the Stephen Foster Memorial Hall displayed great virtuosity, and made a hit with the audience. His Chopin Sonata was given in an unusual manner, and the Marche Funèbre was hauntingly beautiful."
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Formerly Leading Solo Dancer
BALLET JOOSS

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.....EXCELLENT TECHNIC."
RICHMOND

"..... MUCH GRACE ... ESPRIT."
PARIS SOIR

"..... MIMED SUPERBLY. RADIANT."
CHICAGO DAILY TRIBUNE

"...EXPERT COMEDY.....
.....GRACE AND EASE."
PHILADELPHIA INQUIRER

"ENCHANTED THE AUDIENCE....."
QUEBEC

"LOVELY....."
EL PASO TIMES

"..A DISTINGUISHED IMPERSONATION."
NEW YORK WORLD TELEGRAM

Photo FRITZ HENLE

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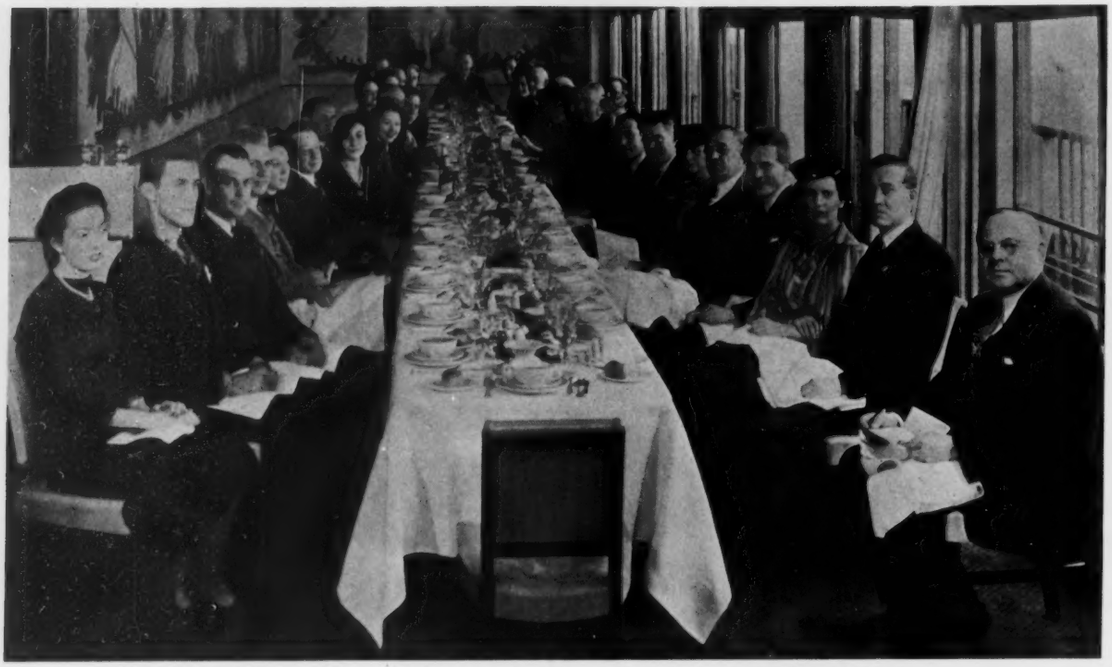
Civic Concert Service Reports 19 Per Cent Expansion



LUNCHEON GIVEN IN HONOR OF THE CIVIC CONCERT SERVICE STAFF

by Niles Trammell, president, National Broadcasting Company, in Radio City's Rainbow Room. George Engles, president, Civic Concert Service, seated first to the right; O. O. Bottorff, vice-president and general manager of C.C.S., at the far end of the table.

The twentieth annual conference of the field staff of the Civic Concert Service got off to a good start with the announcement of a 19 per cent increase in Civic Music concert bookings over the past year. Further news was that in the last five and one-half years concert bookings made through the Civic Music Associations of the United States had considerably more than trebled and the number of cities organized under the plan was rapidly growing.

The daily conference sessions were presided over by O. O. Bottorff, vice-president and general manager of the Civic Concert Service, and D. L. Cornetet, assistant manager in charge of the Western Division. George Engles, president of C.C.S. and vice-president of the National Broadcasting Company, addressed the staff the opening day of the conference, extending his congratulations on the most successful year in the history of Civic.

Not only did the Civic representatives attend to business with zest, but they were able to include innumerable social functions. The festivities started off with a "high holiday" reception and buffet supper given in honor of the field staff and artists by Mr. and Mrs. O. O. Bottorff in their home on Sunday evening.

Another high spot was the luncheon given by Niles Trammell, president of the National Broadcasting Company and chairman of the board of Civic Concert Service at the famous Rainbow Room in Radio City. He sounded a keynote of optimism for the forthcoming year. In reviewing briefly the outstanding success achieved by the Civic Concert Service during the past twelve months, Mr. Trammell predicted that more artists would be booked on Civic Courses and that the membership records of the associations would be shattered, both reaching a new high during the coming year. He based his prediction on the steady growth of Civic in the twenty years of its existence and more particularly in the last eleven, during which time it has been affiliated with N.B.C.

Mr. Engles concurred with Mr. Trammell's optimistic predictions for the future. He spoke briefly about the renascence of interest in concerts throughout the country. Not only do these associations protect the high quality of their concerts by engaging artists of international reputation, but they also are increasing the number of concerts presented each year. During the past year, four and five presentations were the rule, and several associations included as many as seven on their series. Important executives attending Mr. Trammell's luncheon included: Mark Woods, vice-president and treasurer of N.B.C., secretary and treasurer of Civic; Mr. Bottorff; Clay Morgan, assistant to Mr. Trammell; Ken R. Dyke, director of promotion for N.B.C.; Mr. Cornetet; William J. Kostka, manager of the press department; Henry Ladner, assistant secretary of Civic; and R. J. Teichner, assistant treasurer of N.B.C. and Civic.

Interspersed throughout the conference sessions were many other luncheons, teas and suppers given by celebrities of the opera, concert and radio worlds. The final social event was a supper and dance at the Beachcomber given by Mr. and Mrs. Sol Hurok, where Carmen Amaya, with her Spanish company, made her first appearance in the United States. Mr. Hurok has just brought this *flamenco* dancer from South America.

Celebrities Are Guests

Among the many artists of the opera, concert, radio and motion picture worlds who were included as guests at the various social functions were: Jarmila Novotna, Ezio Pinza, Gladys Swarthout, Lauritz Melchior, Jean Dickenson, Frank Chapman, Blanche Thebom, Giovanni Martinelli, Nathan Milstein, Beveridge Webster, Susanne Fisher, Alexander Brailowsky, Pierre Luboshutz, Genia Nemenoff, Jan Kiepura, Anne Jamison, Josef Lhevinne, Rosina Lhevinne, Franz Rupp, Lucille Manners, Marta Eggert,

(*Please turn to page* 48)

NBC Photo

JOSEPH SZIGETI COMES UNDER THE MANAGEMENT OF NBC CONCERT SERVICE.

The violinist is shown, at right, with Manager George Engles, signing his contract.

Engles Sees Bookings Unaffected by War

South American Market Will Replace European Says NBC Director

George Engles, managing director of NBC Concert Service, announces that from present indications bookings for next season will be equal to those of this year. He anticipates no adverse effects because of war conditions.

"In place of the European market, which of course is now closed to artists in this country, the South American field is opening up vigorously," Mr. Engles said. "A considerable number of artists will be going there either for opera or concert this spring and summer,—some for the first time.

"More than the customary number will be filling summer engagements here. Kreisler for the first time is being booked for summer engagements."

A number of new names appear on the 1941-42 list issued by NBC Concert Service. They include Stella Roman and Josephine Tuminia, both of whom are new soprano members of the Metropolitan Opera; Joseph Szigeti, Oscar Levant and Claudio Arrau, Chilean pianist. New artists signed by the affiliated company of S. Hurok are Ruth Draper, Blanche Thebom, mezzo-soprano, Alexander Borovsky, pianist.

The complete list announced by NBC Concert Service follows:

Sopranos: Margit Bokor, Jean Dickenson, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Judith Hellwig, Anne Jamison Lucille Manners, Jarmila Novotna, Stella Roman, Margaret Speaks, Josephine Tuminia. Mezzo-sopranos: Gladys Swarthout. Contraltos: Hertha Glaz, Kerstin Thorberg. Tenors: Arthur Carron, Felix Knight, Giovanni Martinelli, Lauritz Melchior. Baritones and Basses: Douglas Beattie, Frank Chapman, Glenn Darwin, Donald Dickson, John Gurney, Mack Harrell, Herbert Janssen, Ezio Pinza, Conrad Thibault, John Charles Thomas, Thomas L. Thomas. Violinists: Roland Gundry, Fritz Kreisler, Nathan Milstein, Erica Morini, Miriam Solovieff, Joseph Szigeti, Efrem Zimbalist. Pianists: Jacques Abram, Claudio Arrau, Alexander Brailowsky, Oscar Levant, Josef Lhevinne, Marvin Maazel, Poldi Mildner, Hortense Monath, Sergei Rachmaninoff, Artur Schnabel, Jan Smeterlin, Leo Smit, Beveridge Webster. Duo-Pianists: Josef and Rosina Lhevinne, Luboshutz and Nemenoff, Karl and Helen Schnabel. Cellists: Emanuel Feuermann, Raya Garbousova. Ensembles: Gordon Quartet, Kolisch Quartet, Salzedo Concert Ensemble. Special Attractions: Oscar Levant, Melchior and Lehmann in join recitals, Orchestra of the New Friends of Music of New York, Fritz Stiedry, conductor.

By arrangement with S. Hurok: Ruth Draper. Mezzo-Soprano: Blanche Thebom. Contralto: Marian Anderson. Tenors: William Horne, Jan Peerce. Violinist: Mischa Elman. Pianists: Alexander Borovsky, Artur Rubinstein. Special Attractions: Original Ballet Russe, Ballet Russe de Monte Carlo, Don Cossack Chorus, Serge Jaroff, Conductor (Original Cossack organization).

The Pittsburgh Symphony Orchestra

FRITZ REINER, *Musical Director*

THE COLUMBIA RECORDING CORPORATION PROUDLY ANNOUNCES THAT THE PITTSBURGH SYMPHONY ORCHESTRA UNDER FRITZ REINER WILL NOW RECORD EXCLUSIVELY FOR COLUMBIA MASTERWORKS

Again Columbia adds still one more of the world's greatest musical organizations to its unsurpassed list of exclusive orchestras and artists. Thus Columbia now records exclusively more of the major symphony orchestras than any other recording company in the world. The première Masterworks recordings by The Pittsburgh Symphony Orchestra will be works of Wagner and Strauss. Be sure to hear them soon at your nearest Columbia Dealer.

THE PITTSBURGH SYMPHONY ORCHESTRA IS AVAILABLE FOR TOUR ENGAGEMENTS FOR THE SEASON 1941-42

Edward Specter, Manager — 913 Farmers Bank Building, Pittsburgh, Pa.

Hurok Again Emphasizes The Dance

If dancers and those acquainted with the dance were asked to name the person who has contributed most toward the development of the popularity of the dance in America, only one name would be forthcoming: S. Hurok. It truthfully can be said that he, alone, has done more than any group of people to introduce and further the careers of most of the famous dancers of the post-war generation. The names of those he has managed or been associated with reads like a golden honor roll with a halo around it. Consider his work in the dance field alone: since 1921 he has brought to American concert audiences, Pavlowa and her Ballet Russe, Isadora Duncan, both as soloist and with a company of Russian dancers, Fokine and Fokina, Loie Fuller, Mary Wigman, Vicente Escudero, Uday Shankkar and his company, Trudi Schoop and her company, Argentinita, the Ballet Russe de Monte Carlo, the Original Ballet Russe, of which Col. de Basil is director, and (to appear next year) Carmen Amaya, the sensational flamenco dancer.

Upholds Public's Discrimination

S. Hurok works on a strange assumption—an assumption, one is almost tempted to say, that is foreign to most impresarios. He feels that the American public is intelligent enough to appreciate the finest in art and eager to lend support to its furtherance. To this end he has imported, year after year, the best of foreign attractions—regardless of the amount of personnel involved—which any other manager, with a calculating eye on the box office, would be afraid to handle. But Hurok's faith has been justified, as anyone who has tried to get a ticket for the Ballet Russe will testify. Today New York's ballet audience is experiencing the equivalent of the great days of Diaghileff in Paris. More new ballets have been produced than at any other time; Stravinsky has even conducted a new work with the Ballet Russe (Balustrade, first presented on Jan. 22).

Indeed, Hurok, believes that the modern age of ballet is greater than that of Diaghileff's day. Seated in his office in Radio City, he convincingly gave his reasons. "Ballet," he said, "is here to stay; there is a greater appreciation than at any time in my experience. It now occupies a definite place in the cultural life of this country. This season New York supported a ballet for 106 consecutive performances. When Diaghileff in 1915 brought over the Ballet Russe, the deficit was tremendous—about $350,000. The New York season was forced to close within three weeks. And the second tour was equally disastrous. Now, I have been able to keep the present companies on an equitable basis with no outside contributions or donations."

Which, surely, is something to be proud about. But Mr. Hurok is not yet content. "True, the ballet has proved its popularity in New York. But that is not enough. Every community that is in the least interested in music and supports any kind of concert series should not miss seeing one of the ballet companies. From the sheer entertainment angle, one gets more for his money than from any other attraction. Besides elaborate costumes and sets, each company carries approximately one-hundred artists; this includes musicians as well as dancers. From the artistic point of view, the ballet is one of the few—perhaps the only—form of art that immediately appeals to all people. It is a family attraction, just as it was in Pavlowa's day and just as it should always be."

Memories of Pavlowa

This mention of Pavlowa brought to mind that Hurok was one of the dancer's closest friends. It needed but a glance at the walls of the office, on which hung many pictures of the great artist, to realize that to Hurok she was an imperishable memory. It was to honor that memory and commemorate the tenth anniversary of her death that he designated the evening performance of the ballet on Jan. 23 as a Pavlowa Memorial Performance. Adeline Genee, founder-president of the Royal Academy of Dance was guest of honor. To him, Pavlowa was not only a great artist, but a great person. "She would dance under the most unfavorable conditions with never a murmur of complaint. Ballet dancers of today are temperamental. Some of these temperaments, who are booked into the most beautifully appointed theatres, who dance on ideally constructed stages, who have at their disposal luxurious dressing rooms, and the best orchestras, would do well to think of the primitive conditions under which the world's greatest dancer had to work and live during her tours."

"And while on the subject of great dancers," he added, "don't forget or underestimate the importance of the great American artist, Isadora Duncan. She was as great an influence on the dance as any one person."

To which we hastened to agree. And what did Mr. Hurok think of the skill of present-day dancers as compared to those almost legendary figures of former days? Mr. Hurok, ever the diplomat, could not answer.

Photo by Freigraf

S. HUROK

Tours for Many Artists

A diversified list of artists including two leading ballet groups as well as several noted vocalists and instrumentalists is being heavily booked for the new season by Mr. Hurok, in addition to his schedule in cooperation with the NBC Concert Service.

Both the Ballet Russe de Monte Carlo and the Original Ballet Russe, Col. W. de Basil, director general, are scheduled for extensive tours by Mr. Hurok. Artur Rubinstein, noted pianist, Marian Anderson, American contralto and Mischa Elman, violinist are also to be heard in tour under his management, as is Jan Peerce, tenor.

The Hurok list of artists also includes Saundra Berkova, eight-year-old violinist; Blanche Thebom, new mezzo-soprano; William Horne, young tenor; Alexander Borovsky, pianist; Ruth Draper in her 'one-woman show' of characterizations and Carmen Amaya, gypsy dancer.

The Original Don Cossack Chorus, Serge Jaroff, director, will make another tour under Mr. Hurok's auspices. R. K.

CONFERRING WITH NATIONAL BROADCASTING COMPANY OFFICIALS

with reference to various attractions, including the two Ballet Russe Companies. Left to right, O. O. Bottorff, vice-president and general manager of the Civic Concert Service; S. Hurok; Niles Trammell, president of the National Broadcasting Company, Inc., and George Engles, vice-president of the same organization and managing director of NBC Concert Service.

CIVIC CONCERTS GROW

(*Continued from page 46*)

Arthur Carron, Josephine Tuminia, Roland Gundry, Kerstin Thorborg, Jacques Abram, Hertha Glaz, Raya Garbousova, Erica Morini, Conrad Thibault, Mobley Lushanya, Marvin Maazel, Jacques Gordon, Jan Smeterlin, Leo Smit, Ella Flesch, Felix Knight, Argentinita, Douglas Beattie, Dusolina Giannini, Mack Harrell, Glenn Darwin, Thomas L. Thomas, Carmen Amaya.

Several evening performances and matinees at the Metropolitan Opera were attended by the Civic representatives. The many concert and theatre parties included the New York Philharmonic under Dimitri Mitropoulos, violin recitals by Mischa Elman, Erica Morini and Efrem Zimbalist; also recitals by Susanne Fisher, Anne Jamison and Marian Anderson. They also attended performances by the Ballet Russe and Argentinita, and the joint recital by Ruth and Paul Draper. The concert given by the Philadelphia Orchestra with Joseph Szigeti as soloist was also heard.

Upon conclution of the conference the representatives left immediately for their duties in the field, as Civic Concert Service is looking forward to the heaviest schedule of spring activity that they have ever undertaken.

METROPOLITAN OPERA

(*Continued from page 27*)

craftiness of Shakespeare's Iago, but as for Verdi's Iago, Tibbett sings him with ardor, fluency and effect.

Stella Roman was too supine as Desdemona, who after all, is not in despair during the earlier part of the opera. Her voice sounded amply appealing and she looked a tasteful part of the picture. Thelma Votipka contributed agreeably as Emilia, and Allessio De Paolis was a Casio who registered strongly. Panizza conducted in rather routine fashion.

All in all, this was not the best Otello hearing we have had at the Metropolitan, but the listeners seemed chiefly intent on the music, for the question still is alive among opera lovers, as to whether this work shows a real advance on Aida, or betrays a weakening of the aged composer's melodic inspiration.

Faust and Siegfried Sung

The evening of Jan. 18 was devoted to a repetition of Faust, with Helen Jepson as Marguerite, Charles Kullman as the hero, and Ezio Pinza, Mephistopheles, all familiar in their roles. Richard Bonelli replaced Leonard Warren as Valentin, and sang excellently. Pelletier conducted.

The season's second hearing of Siegfried on Jan. 20 presented Kirsten Flagstad as a particularly resplendent Brünnhilde in the final scene; Lauritz Melchior in his carefully worked out portrait of the hero, impressing particularly in the buoyant Forging Scene; Friedrich Schorr as a routined Wotan; Kerstin Thorborg as a rich-toned Fricka, and striking portrayals of Mime and Alberich by Karl Laufkoetter and Walter Olitzki, respectively. Emanuel List was the voice of Fafner, and Eleanor Steber sang charmingly that of the Forest Bird. Erich Leinsdorf's conducting was spirited.

Traubel As Elisabeth

Helen Traubel sang saintly Elisabeth at the Jan. 22 performance of Tannhaüser and delivered a high order of vocalism, with musical command, sustained beauty of tone, and deep dramatic expressiveness. She was given well merited acclaim after the Dich Theure Halle aria, and scored movingly also with the last act Prayer.

Melchior made the most of the titular role, sung resplendently and acted with every convincing nuance. Herbert Janssen has appeared to better advantage than as Wolfram, whom he made particularly inocuous, although he did the Evening Star number fluently and feelingly. Emanuel List lent dignity and tonal fullness to the Landgrave. John Carter used his voice tastefully as Walther. Karin Branzell, an attractive Venus, put passion into her music. Others who assisted in a performance kept animated with lively tempi under Erich Leinsdorf, were Maxine Stellman (Shepherd) and Messrs. Harrell, Darcy and Gurney.

The third hearing of Strauss' Rosenkavalier on Jan. 23 again brought a resplendent cast including Lotte Lehmann as the superb Marschallin, Risë Stevens as a mischievous Octavian, Emanuel List as a jovial Baron Ochs, Eleanor Steber as a delightful Sophie. Other roles were sung by Walter Olitzki as Von Faninal, Thelma Votipka as Marianne, Irra Petina a spirited Annina and Karl Laufkoetter, Valzacci. John Carter appeared as the Singer, and the three Orphans were enacted by Natalie Bodanya, Pearl Besuner and Helen Olheim. Erich Leinsdorf conducted.

ENGLAND — FRANCE — CZECHOSLOVAKIA — GREECE — RUSSIA — PORTUGAL — DENMARK — ITALY — SWEDEN — ARGENTINA — BRAZIL — AUSTRALIA — FINLAND — GERMANY — HOLLAND — AUSTRIA — NORWAY — SPAIN —

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Morini Arranges Affiliation With National Concert League

New York Manager Faces Most Extensive Season of His Career—Middle-West Arrangements Completed

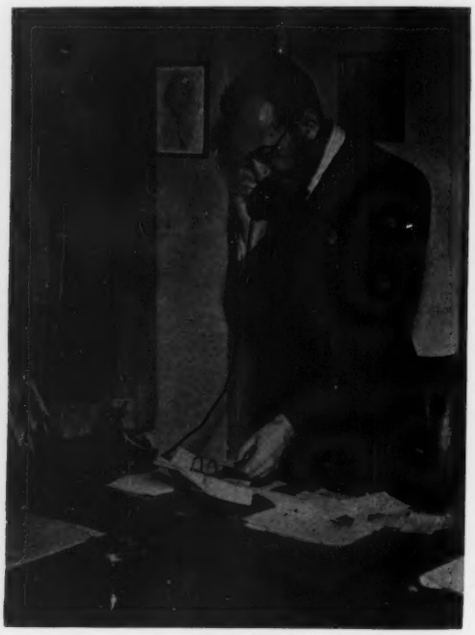

Photo by Ella Barnett

ALBERT MORINI

On the basis of a nation-wide booking tour during January, arrangements for Mid-Western affiliation with the National Concert League, Walter Larsen, Director, 310 South Michigan Ave., Chicago, and negotiations now being carried on in his New York office, 119 West 57th St., Albert Morini, concert manager, announces that his 1941-1942 season will undoubtedly be "the most extensive of my career in America."

Included among the Morini artists are many noted figures in the musical world: Tito Schipa, tenor; Rose Pauly, Metropolitan and Chicago Opera soprano; Jessica Dragonette, popular soprano; Darius Milhaud, leading French musician; Ruggiero Ricci, violinist; Stell Andersen, American pianist; Nord Vernellj, American baritone; Jula Goldyne, Dutch soprano; the American Ballad Singers, under the direction of Elie Siegmeister; Kate Keith Field, soprano; Eleanor Berger, mezzo-soprano; Lois Bannerman, American harpist; Percy Grainger, eminent composer-pianist (through arrangement with Antonia Morse), Haydee Moray, dancer; Anne Mayrand, French pianist; Eleanor Steele and Hall Clovis, duet recitalists, and many other distinguished artists.

Concert arrangements concluded for Morini artists in the last month, according to announcement by his New York office, have been following in rapid succession. Rose Pauly is to sing with the Chicago Symphony Orchestra under the direction of Frederick Stock, on April 3, 4, and 8. Ruggiero Ricci returned to San Francisco, where he began his career, on Jan. 26. Tito Schipa presented a New York Carnegie Hall recital on Feb. 3 after performances in the Mid-West.

Other Artists Active

"It was one of the most exciting musical events of the season," said Mr. Morini. "Elie Siegmeister's book, A Treasury of American Song, is a best seller, and the Victor Album of the American Ballad Singers was released in January. Jessica Dragonette, Stell Andersen, and Darius Milhaud continue their successful tours. The Great Piano Classics Series at the Brooklyn Academy of Music, arranged in cooperation with the Institute at the Academy, enlisted Stell Andersen on Jan. 28, with subsequent recitals by Moriz Rosenthal on Feb. 25, Abram Chasins on March 25, and Darius Milhaud and Earl Maiman on April 22.

"It all sums up to thriving business," says Mr. Morini.

Schipa Returns to New York After Engagements on Tour

Bounding from the Commodore Vanderbilt Express as it came to a stop in Grand Central Station, and looking as fresh as though he were just starting another season instead of being in the midst of one of the heaviest times of his artistic career, Tito Schipa smiled at the welcoming throng as he insisted he was "glad to be back in New York."

Schipa returned to make his first concert appearance in New York in several years. He gives his Carnegie Hall concert on Feb. 3. He had just come from Chicago where he gave a unique lecture-recital in the Civic Theatre which was crowded by ambitious young people.

A few evenings previous, he had been the featured artist at the inauguration of Illinois' new Governor, Dwight H. Green where he had sung several familiar numbers, one of his own songs, I Shall Return and then concluded the program with the National Anthem.

Already this season he has been heard at the Teatro Colon in Buenos Aires, the Municipal Theatre in Rio, the Municipal Theatre in Sao Paolo and then as leading tenor with both the San Francisco and Chicago opera companies.

Practising and Preaching

"I like South America," he said. "They must like me too, because for four years I have been singing there and I expect to go back in April. But also I am glad to be here in the United States. What impresses me most is the great interest in music throughout this country.

Continues Composition

"Take for instance this lecture-recital. It was the first time I had ever attempted anything like this and the result was amazing. It gave me an opportunity to discuss the art of *bel canto*, and then the audience asked for numbers which could illustrate what I was discussing. Truly it was the chance to 'practise what I preached' and the young people seemed to enjoy it. I know I did and I am thinking of continuing the idea if I can find the time."

In his current tour under the exclusive management of Albert Morini, Mr. Schipa will return to Chicago on Feb. 23 for another concert. This time, however, it will be a formal program such as is his Carnegie Hall recital.

Despite his active opera and concert activities, Mr. Schipa is continuing with his composing. He was enthusiastic about his second Mass, which he is writing for four male voices.

"Who is the musical godfather?" the interviewer queried him. "Is it Mascagni or Puccini? . . ."

"I hope it is Schipa," replied the tenor firmly.

H. A. S.

War Booming Concert Activities For Next Season, Salter Announces

"Promise of Much Greater Increase" Rather Than Let-up He Reports—Lists Artists' Plans

(*Picture on page 42.*)

"Perhaps only managers whose experience has spanned two world wars can observe without astonishment that there has been no let-up in the booking of artists during the unrest, strife and bitterness which is experienced even in this country as a result of the other half of the world being at war.

"In fact, instead of a let-up, there has been an increase in business and a promise of a much greater increase for the forthcoming season."

The speaker was Jack Salter of Evans & Salter as he discussed the 1941-42 plans of his division of the Columbia Concerts Corporation. Mr. Salter spoke fondly of the 14-year close association with Yehudi Menuhin from the time the then 10-year-old violinist made his debut until now when he is known throughout the world. Only South America has never heard Menuhin and Mr. Salter has arranged now for him to go there immediately following completion of his current tour in April.

"He will return in August and fulfill another coast-to-coast tour here and in Canada next season," said Mr. Salter. He went on:

"Helen Traubel in one short year has become firmly fixed in the firmament of great singing stars. Few careers recorded in the annals of musical history have blossomed so swiftly or magnificently.

"Nino Martini is now fulfilling his eighth successive season as a leading tenor of the Metropolitan Opera, and is again touring from coast to coast in concert, this tour including a number of new cities.

"Igor Gorin is now fulfilling a concert tour of the South, which goes as far as Havana and Miami, returning through the Middle West and closing in early May on the Pacific Coast.

"Edward Kilenyi's brilliant success at his Town Hall recital debut and orchestral debut at Carnegie Hall shortly following, and a Carnegie Hall recital of a few nights ago, have more than fulfilled the promise to be expected from his great successes of the past several years in Euope, both in recital and with the major symphony orchestras.

"Carolina Segrera, the lovely soprano, who came to America after several seasons of singing leading roles at La Scala in Milan, made her American opera debut in Cincinnati. She has since been singing in the East and a few days ago sang her first engagement in her native Cuba, which she left as a girl of thirteen for her European training and career."

Haarlem Philharmonic Marks Golden Jubilee Year

The Haarlem Philharmonic Society, observing its golden anniversary this year, marked the occasion by a gala Anniversary Breakfast and concert in the grand ballroom of the Waldorf-Astoria Hotel on Jan. 16, attended by more than 1,600 people. Mrs. Clarence R. Callaway was luncheon chairman.

Guests were received by the president, Mrs. Luther C. Bisselle, and other officers. Arrangements for the concert which featured four artists of the Metropolitan Opera Association, each of whom had been connected in some way with the society in its earlier days, were in the hands of Lillian Newkirk-Mansfield, prominent in New York teaching circles for many years and music chairman for the past fourteen years. The artists were Grace Moore, soprano, Kathryn Meisle, contralto, Richard Crooks, tenor and Lawrence Tibbett, baritone. Grace Moore appeared with the society in 1930, Kathryn Meisle in 1929 and Richard Crooks and Lawrence Tibbett at the outset of their careers.

The society was formed originally in the old town of Haarlem in 1891. Since that time it has done invaluable work in the cause of music and the encouragement of young American artists. The society now has 800 members. Five concerts are presented each season. Mrs. C. Francis Burley is press chairman.

Richard Munro, bass-baritone protege of the society will make his debut at Town Hall on Feb. 11.

N. Y. Schola Cantorum Group to Make Tour

The Schola Cantorum, under the direction of Hugh Ross, will present two concerts, one in January and the other in March 1942, at Carnegie Hall, New York. Soloists will be engaged for these performances. A small Schola Cantorum Group of 25 singers is planning appearances along the Eastern seaboard.

Eleanor Berger in Stamford Library Series

STAMFORD, CONN.—Eleanor Berger, mezzo-soprano, will appear on the Sunday Afternoon Concerts at the Ferguson Library here on Feb. 9. Her program will include songs of Torelli, Scarlatti, Ravel and Fauré as well as a group by American composers including Ernest Charles' Bon Voyage and L'Envoi.

REGINALD STEWART

Floyd Chalmers photo

HAILED ONCE MORE IN NEW YORK RECITAL

JANUARY 10, 1941

"A Pianist of the First Rank" —*New York Times*

"A Greatly Gifted Player" —*N. Y. Herald Tribune*

"A Distinguished Recital" —*New York Post*

"Among the Topnotchers . . . Superhuman Hands" —*New York World-Telegram*

YORK WORLD-TELEGRAM.

Confirming past performances, Reginald Stewart, Canadian pianist, gave a compelling account of himself at the Town Hall last night.

Mr. Stewart, who looks like a British Cabinet Minister, played music by Lully, Rameau, Scarlatti, Bach, Beethoven, Schumann, Chopin, Debussy, Ravel, Chabrier and Rubinstein.

His performance put him among the handful of topnotchers who have written large on this season's keyboard record so far.

Mr. Stewart's technic is of the irrelevant kind, that is, his mechanical control is at the point where it lies embedded in a higher expressive purpose. He plays with his mind constantly on higher objectives.

Chopin Ballade.

The Chopin Ballade in A-flat was a case in point. The interpretative side was so thoroughly to the fore as an emotional and intellectual entity that technic as such didn't seem to matter. In other words, technic had done its job and blotted itself out.

Of course Mr. Stewart included numbers where sheer technic hit you between the eyes. Rubinstein's Staccato Etude, around which most pianists detour, was one. His hands flew like lightning through its breathtaking hazards. This is a study for superhuman hands, and Mr. Stewart had them.

French Group.

In a French group Debussy's Reverie came in for almost mystic treatment, and Mr. Stewart re-

HERALD TRIBUNE,

But Mr. Stewart is a greatly gifted player. His approach to these works was highly individual, yet consistently sane and innately musical. Although his technical equipment is first rate, he never utilizes it excepting in the service of the composer. His objective is never merely virtuosity. His tonal gamut is wide. His pianissimo is persuasive; his fortissimo is orchestral, but is always held within the bounds of agreeable sonority. This was definitely one of the most worthwhile evenings spent this season in the concert hall. J. D. B.

POST, SATURDAY, JANUARY 11

A delighted audience in Town Hall found last evening that Reginald Stewart's activities as conductor of the Toronto Philharmonic have not interfered with his piano practice. Mr. Stewart played a distinguished recital, demonstrating, as in previous seasons, his thorough mastery of the keyboard. The pianist surmounted technical hurdles with breath-taking casualness and exhibited a supple, singing tone in the legato passages. His program, which opened with Lully, Rameau,

TIMES, JANUARY 11,

last night in his third recital at the Town Hall Mr. Stewart showed that he is also a pianist of the first rank.

His program contained nothing outside the standard repertoire—he even repeated six of the works he played last April—but it was nevertheless an exceptional recital, for the pianist has complete mastery of the keyboard, he is a fine interpretative artist and his grasp of style is such that he can follow a dashing and brilliant performance of Rubinstein's Staccato Etude with a movingly simple and poetic one of Bach's chorale prelude, "Jesu, Joy of Men's Desiring."

He did not open his program with anything showy, but with Lully's Air Tendre, which he played with clarity and delicate sensitivity. This led him to Rameau's Tambourin,

Famous as conductor as well as pianist, Reginald Stewart conducted three broadcasts of the Ford Hour last season, was re-engaged for four appearances this year: on December 15, February 2, March 9 and 16. Mr. Stewart founded the Toronto Philharmonic seven years ago and up to now has conducted almost 300 concerts with that orchestra.

SEASON 1941-42 NOW BOOKING

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STEINWAY PIANO VICTOR RECORDS

Wagner to Give Don Pasquale with Touring Ensemble

Barber of Seville Company Will Continue Next Season, Manager Announces—Kiepura Joins List of His Artists

The success of his touring company in The Barber of Seville has led Charles L. Wagner to plan another such group, presenting Donizetti's Don Pasquale next season. The Rossini opera group was organized by Mr. Wagner to celebrate his 30 years as a concert manager. He said that "nine-tenths of the cities have already shown their full appreciation" of the venture by booking the Donizetti ensemble.

The cast for the new venture will inclue Stella Andreva, "the fascinating Oscar of The Masked Ball" at the Metropolitan; Francesco Valentino, American baritone, who made his debut there this season; Bruno Landi, tenor, who has returned to the Metropolitan after an absence of several seasons; and Oscar Lassner, who is in Mr. Wagner's opinion "one of the greatest buffo-bassos in the world today." The chorus will be selected from the Metropolitan ensemble.

Both The Barber of Seville and Don Pasquale will be directed by Désiré Defrere, stage manager of the Metropolitan, with Giuseppe Bamboschek as conductor.

Photo by Ella Barnett
(Right)
CHARLES L. WAGNER

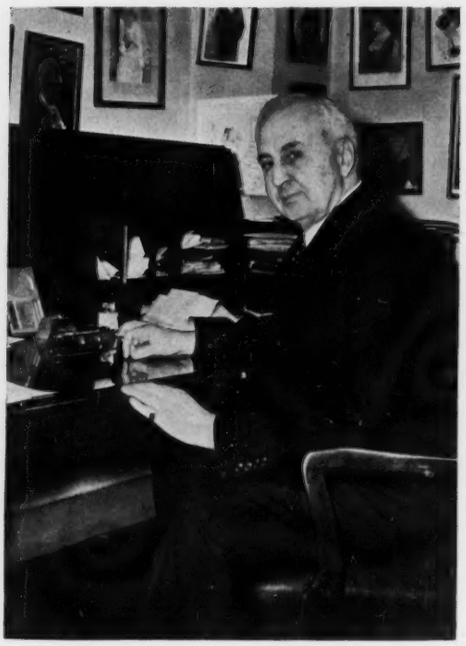

Photo © Leon Elzin
(Left)
EDWARD W. SNOWDON,
Associate.

Kiepura Joins Wagner List

Mr. Wagner announced that Jan Kiepura, tenor, has been added to his list of artists for next season. Mr. Wagner, who feels he is "an authority on tenors," said that Kiepura "probably gives as fine a tenor concert as has ever been given in public" and not only possesses "the voice, brains and poise" but is "thoroughly dependable."

"Probably no low voice in the concert and opera world has had as many appearances in one season as Alexander Kipnis," said Mr. Wagner. "New engagements and re-engagements make it apparent that America is surely Kipnis conscious."

The Kipnis schedule goes far into May and he will conclude it on the West Coast where he started the season several months ago.

"Zinka Milanov, now generally acknowledged the greatest dramatic soprano since Emmy Destinn, who was also a Wagner artist, has had an active season and will do more concerts next season," he continued.

"Alexander Sved seems to have dropped into the place formerly held by the great Titta Ruffo; surely his is a great voice.

"Maurice Eisenberg, American cellist sent us by Pablo Casals, will continue in concerts and with orchestras.

"To my great sorrow, Walter Gieseking cannot come next year. But we have three pianists, all under 30 years of age, Rosalyn Tureck, Joseph Battista and Anatole Kitain. Miss Tureck is appearing with the Minneapolis Symphony at New Orleans this month and tours with the St. Louis Symphony in the South in late March.

"Jeanette MacDonald unfortunately postponed two engagements this season on account of a slight cold. However, her score is almost perfect for appearances; these two were the only postponements in three seasons of over 80 concerts."

Annie Friedberg Artists Cover Many Fields

A diversified list of artists, covering practically every field of music, has been prepared by Annie Friedberg for the 1941-42 season. Vocalists, ensembles and instrumentalists are among the artists whose concert activities are under the direction of Miss Friedberg.

Sopranos includes Elisabeth Schumann, formerly of the Vienna State Opera; Grete Stueckgold, Metropolitan Opera; Julia Peters, Chicago Opera and Philadelphia Civic Opera; Maria van Delden, Lillian Gustafson, Helen Van Loon, Marjorie McClung and Frieda Volkert. Dorothy Bacon and Ruth Ford are the contraltos listed.

René Maison of the Metropolitan and Chicago Operas heads the tenor contingent, which also includes George Perkins Raymond, Robert Betts and Richard Deneau. The baritone section lists Carlo Morelli of the Metropolitan and Chicago companies, Barre Hill, formerly of the Chicago Opera, Leonard Stocker, Donald Moore and Robt. Shanley.

Myra Hess, noted British pianist, is a Friedberg artist, as are Carl Friedberg, Sari Biro, Frank Mannheimer, George Chavchacadze and Leonard Shure. The violinists include Roman Totenberg, Frank Kneisel and Tossy Spivakovsky. René Le Roy, flutist, and Jascha Bernstein, cellist, are other instrumentalists.

The ensembles managed by Miss Friedberg are the Budapest String Quartet and the New American Trio. Activities of Sir Adrian Boult, conductor of the BBC in London are also under Miss Friedberg's direction.

Photo by Jas. Abresch
ANNIE FRIEDBERG

New Jersey Symphony Hearers Have 20 Per Cent Rise

ORANGE, N. J.—The New Jersey Symphony Orchestra, with Dr. Frieder Weissmann conducting, is anticipating the biggest season of its life of twenty years during 1941-42. The orchestra is receiving greater support from its subscribers than in previous years. With a 20 per cent increase in ticket sales, the orchestra is expecting to have a capacity house. Although announcement of soloists will not be known until April, there will be six outstanding artists to be heard. This year's list included Hilda Burke, James Melton, Joseph Szigeti, Maurice Eisenberg, William Primrose and Egon Petri. The series is given in Orange and Montclair.

The Community Concerts Association, Mrs. William S. Nelson, secretary, has a course comprising some nine concerts divided between 3 communities, and given at East Orange High School, at Morristown, N. J., High School and at Masonic Hall in Elizabeth, N. J.

JUDSON SEES GROWTH

(*Continued from page* 42)

of the Curtis Institute of Music. Theodore Paxson has acted for years as Nelson Eddy's accompanist and is himself featured as soloist.

Henri Temianka, Polish by ancestry, Scottish by birth, is now on his way to becoming an American citizen. After graduating from the Curtis Institute, Temianka returned abroad where he toured extensively. Before coming back to New York last November, he had been for several years in London where he established a chamber orchestra devoted to the performance of lesser known works for violin and orchestra.

Such artists as Lily Pons, Lotte Lehmann, Grace Moore, Bidu Sayao, Richard Crooks, Charles Kullman, Nino Martini, Nelson Eddy, Lawrence Tibbett, Vladimir Horowitz, Jose Iturbi, Guiomar Novaes, Robert Casadesus, Yehudi Menuhin, Albert Spalding, and Gregor Piatigorsky remain as they have always been, Columbia artists. Jascha Heifetz and Paul Robeson are for the eleventh season under the same management. Josef Hofmann has been associated with Columbia since the death of his first manager, Richard Copley.

COPPICUS TELLS PLANS

(*Continued from page* 42)

her performance with the Metropolitan and San Francisco Opera this season had her annual transcontinental concert tour including a number of joint appearances with Lauritz Melchoior.

"The acclaimed dancer, Carmalita Maracci, and her group of eight, the General Platoff Don Cossack Chorus, and the appealing Trapp Family Singers are recent novelties.

"The pianists Harold Bauer, Simon Barer, Emile Baume, and Erno Balogh remain with this management which next season will also present the young American pianist, Shura Cherkassky, who recently gave two Carnegie Hall recitals after successes abroad. The popular two-piano team of Vronsky and Babin is likewise under this direction.

"Other concert names affiliated with this bureau include those of Muriel Dickson, delightful Scottish soprano of the Metropolitan; Helen Olheim, the young American mezzo-soprano, also of the Metropolitan; Enya Gonzalez, soprano, who made her debut with the Chicago Opera this season; Elen Longone, mezzo-soprano, and Wilbur Evans, baritone, who makes his screen debut in the leading male role in Her First Romance.

"The Theatre of Angna Enters continues under this management."

Atlantic City Groups Active

ATLANTIC CITY, N. J.—Jules Falk, of the Steel Pier Opera Company, states that plans for future activities will be formulated in the Spring.

The Crescendo Music Club, Margaret Keever Fitzsimmons, president, carries on throughout the year and has an extended program for the present season. The Atlantic City Festival Chorus, Arthur Scott Brook, conductor, give special performances. The Atlantic Male Chorus, Powell Evans, conductor, gives concerts.

NICOLAI

MALKO

CONDUCTOR

BOSTON SYMPHONY
Season 1939-40

NICOLAI MALKO LEADS BOSTON SYMPHONY IN WORKS OF ROSSINI AND MAX REGER

Especially impressive last night was the final fugue, which Mr. Malko projected with a full appreciation of the richness and vigor of its many voices.

—Edward Downes, Boston Evening Transcript, Jan. 19, 1940

The absolute clearness, precision and restraint of his conducting is proof of Mr. Malko's musicianship. His ear is keenly aware of what is going on in every section of the orchestra. He produces a beautifully round, mellow tone. He has a very good sense of rhythm.

—Cyrus W. Durgin, Boston Daily Globe, Jan. 20, 1940

The profundity and the eloquence of Mr. Malko's musical gifts cannot be overstated. He possesses consummate control of different styles, textures, and sonorities. Every moment of his conducting is artistically meaningful and technically correct, and his whole energy is always spent toward the lofty aim of making each specific piece of music sound as it ought to, hang together as it ought to, and communicate its full emotional and intellectual message.

—Cecil Smith, Chicago Daily Tribune, Jan. 25, 1941

RAVINIA SEASON
Summer 1940

A conductor to throw one's hat in the air about. The Ravinia Committee discovered a pearl of great price when it found Mr. Malko.

—Cecil Smith, Chicago Tribune

A first rate conductor—indeed one of the greatest conductors known here. Mr. Malko is the great new conductor in America. What city is going to get him permanently?

—Eugene Stinson, Chicago Daily News

Nicolai Malko has won a host of admirers and succeeded in establishing himself as one of the topnotchers among symphony conductors.

—Herman Devries, Chicago Herald-American

FINE ART ORCHESTRA
Season 1940-41

Yesterday's concert presented Mr. Malko as indisputably one of the half dozen finest conductors this country knows.

—Cecil Smith, Chicago Daily Tribune, November 11, 1940

Mr. Malko, it must be remembered, is a great conductor; the boys whom he conducts in the Fine Art Symphony he keeps at the crest of their abilities. . . . It is a great privilege to have Mr. Malko at work in Chicago.

—Eugene Stinson, Chicago Daily News, January 13, 1941

Management

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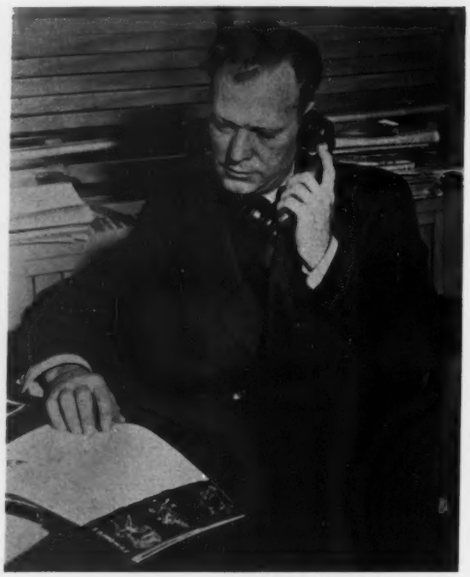
American Art and Artists Seen Coming into Heritage by Stoes

By PAUL H. STOES,
Affiliated With WGN Concerts

Apparently in the present wave of ballet-mindedness of the entire country, the richest vein of public response has only just been tapped. Americanism and all things American being in the air increasingly just now, the occasion was ripe for the launching on a major scale of an all-American ballet. American not only in its personnel, in its subjects, its organization, but its psychology, in its instinctive knowledge of what pleases American audiences. The extent of this opportunity is being demonstrated by the extensive tour of the Littlefield Ballet.



Metropolitan Photo Service

PAUL H. STOES

This company, native-born and native-trained, dancing to American music with American technic and in American ballet subjects, was scheduled to visit, when it opened its tour in Baltimore on January 18, a total of 50 cities in 20 states, from New York to Texas, and from Michigan to Mississippi. The tour closes in Washington, D. C.

Their tour is a success; American audiences like ballet with a sound American flavor; and critics everywhere have recorded that this purely American product is the peer of any ballet in existence today, no matter what its name or where its origins.

Credit for this triumphant launching of what may prove a new era in the history of the ballet is due primarily to the founder, choreographer and director of this company, Catherine Littlefield. She has been ably seconded by Dorothie Littlefield, ballet mistress, and by many veteran members of the group.

But no less important in the present success of the company's first appearance on extended tour is the trend of popular recognition of the worth of things American. This appears to be an American season in many respects. Two American artists which in different fields have been accorded glowing receptions in recent weeks are Abram Chasins, pianist and composer, and Isaac Stern, young violinist.

Both Mr. Chasins and Mr. Stern, as well as the Littlefield Ballet, are under the affiliated management of WGN Concerts and the present author.

VIOLA MORRIS and VICTORIA ANDERSON,

English vocal duettists, who will give a recital at the White House on Feb. 13. Miss Morris and Miss Anderson were first heard in Town Hall, New York, last season, and have recently come under the management of Boosey & Hawkes Artist Bureau, Inc.

Boosey and Hawkes Expand Activities

Publishing Firm's New Management Lists Many Artists

The Boosey & Hawkes Artists Bureau is a division of the Boosey & Hawkes Company, which has headquarters in London and branches in New York, Toronto, Sydney, and South Africa. The publishing house of Boosey & Hawkes is one of the oldest in the world, Boosey's dating its activities in London from the early 1800's and Hawkes' from the 1850's, both as publishers and musical instrument makers.

The expanding activities of Boosey & Hawkes and its branches all made the establishment last year of the Artists Bureau imperative, according to H. W. Heinsheimer, of the New York office. Aside from representing many composers, as Aaron Copland, William Schuman, Benjamin Britten, Zoltan Kurthy and Jaromir Weinberger, the bureau represents several performers and lecturers. Among the conductors are Sir Thomas Beecham, at present on a tour of the United States and Canada; Stanley Chapple, British conductor who is assistant to Dr. Serge Koussevitsky; Lazlo Halasz, director of the St. Louis Opera; and Erno Rapee, Benjamin Grosbayne, and Daniel Saidenberg, Americans. The violist, William Primrose and the Primrose Quartet have recently signed with this firm. Pianists on their list are Béla Bartok, composer-pianist, and his wife, Ditta Pasztory; Paul Wittgenstein, the left-handed player; and Betty Humby, well known British pianist who came here recently. Singers are Olga Forrai, Anjer Belmonte, English-Italian baritone, and the English vocal duettists—Viola Morris and Victoria Anderson.

Boosey & Hawkes Artists Bureau is specializing in arranging lectures, and lists among others, Béla Bartok, Stanley Chapple, Aaron Copland, Ernst Krenek, Colin McPhee, and William Schuman.

Columbia Concerts Division Enlarged

Haensel and Jones Announce Additions to List

Haensel & Jones, Division of Columbia Concerts Corporation, announce for season 1941-42 the addition of 4 new artists to their list. They are: Astrid Varnay, young lyric-dramatic soprano; Jean Watson, contralto; Moissaye Boguslawski, pianist; and Henri Temianka, violinist.

Sopranos on the list are: Winifred Cecil (in Europe); Harriet Henders, Eleanor Steber, one of this year's Metropolitan debutantes. Other singers are: Suzanne Sten, mezzo-soprano; Bruna Castagna, leading contralto of the Metropolitan; Paul Althouse, John Carter, Richard Crooks, tenors, all of the Metropolitan Opera; Robert Marshall and Ernest McChesney. Baritones: Norman Cordon, Julius Huehn and Leonard Warren, all of the Metropolitan.

Malcolm and Godden, duo-piano specialists, are also listed. Other pianists are Robert Goldsand, Randolph Hokanson, Mieczyslaw Munz, Guiomar Novaes, Serge Prokofieff (in Europe). Violinists: Paul Makovsky, Patricia Travers; Cellist Marcel Hubert. Harpist, Mildred Dilling. Special attractions, Dorothy Parker in Original Character Sketches, assisted by a concert pianist; Carola Goya, in programs of Spanish dances; Ionian Singers, male voice quartet; the Kraeuter Trio, cello, violin and piano.

Vera Bull Hull Adds New Artists for 1941-42

VERA BULL HULL,
director, Concert Management
Vera Bull Hull

Concert Management Vera Bull Hull has made several additions to its list for the 1941-42 season, including La Meri, internationally known dancer, and Gianna Bernhard, Czech soprano, who has appeared in opera on the Continent.

Mrs. Hull will also book the two pianists, Arthur Loesser and Beryl Rubinstein in solo and duo recitals; the Apollo Boys Choir of Birmingham; the New York Symphonetta; the International Singers (Male Quartet); Frances Hall and Rudolph Gruen, two-piano team; the Marianne Kneisel String Quartet; the Marsyas Trio, including Mildred Hunt, flutist; Biggerstaff and Vollmer, dance team; and the first tour of Graham Harris, conductor, and his Liberty Belles, a group of 35 women orchestra players.

For solo artists, Mrs. Hull presents Dorothy Baker, soprano soloist at St. Bartholomew's Church, New York, in concert and oratorio. Robert Crawford, baritone soloist in St. Thomas' Church, will, in addition to his individual engagements, appear with Dorothy Baker in The Secret of Suzanne and other operatic programs. Hilda Ohlin, lyric soprano, formerly of the Chicago Opera; Joanne Denault and Ardelle Warner, contraltos; Myron Taylor, Alfred Hopkins, Arthur Bailey and Giuseppe Balestrieri, tenors; Foster Miller, bass; Paulina Ruvinska, pianist; Ana Drittell, cellist.

The New York Theatre Group, directed by Jan Lindermann, will also be booked through Mrs. Hull's management.

ANTONIA MORSE

Antonia Morse Books 56 Concerts for Grainger

Antonia Morse, manager of Percy Grainger, composer-pianist announces the latter is playing another solidly booked season, his third within three years. From last October to May he will give 25 orchestral performances, 19 recitals and a tour of 12 concerts, through the Middle West in March, as soloist with the Gustave Adolphus College Band.

During the summer, Mr. Grainger will spend a week at Northwestern University, Evanston, Ill. and a week at the University of Kansas, Lawrence, Kan., where in addition to piano recitals he will rehearse and conduct the bands.

Mr. Grainger's 1941-42 season will open in October and Mrs. Morse reports that already bookings and requests predict another full season.

Jersey City Philharmonic Schedules Series

JERSEY CITY, N. J.—The Jersey City Philharmonic Symphony Society will give four regular concerts and two children's concerts during the 1941-42 season in the Snyder High School auditorium. The names of the guest soloists, who will be internationally known artists, have not yet been announced. Plans are pending also for a southern tour. The orchestra will again be under Randolph Jones, who has recently signed a contract with WGN Concerts. Judge James R. Erwin is the president. F. W.

Harmony Guild to Meet

Jean Buchta will discuss informally meeting of the Harmony Guild of New York on Feb. 5.

BARTLETT AND ROBERTSON

Internationally Famous Duo-Pianists

Press Highlights of 1940

"The third appearance of Bartlett and Robertson in successive seasons as soloists with the orchestra, *not only sets a record but establishes them as a sort of institution.*"

—*Cincinnati Enquirer—Feb.* 24

"Two-piano playing, *with as high a polish and as bright a glow as you are ever likely to hear.* . . . At the top of their specialty. . . . Made a huge and important hit."

—*San Francisco Chronicle—Jan.* 22

"Played *one of their famous duo-piano recitals.* . . . The art of which they are such superb representatives, has never had more magnificent example."

—*Los Angeles Examiner—Jan.* 24

"*Triumphant* return for the distinguished visitors whose appearance here a year ago is still remembered. . . . Thundering reception."

—*Vancouver Daily Province—Feb.* 1

"*The Alpha and Omega of two-piano teams.* . . . One has only to hear them play to realize the aptness of the phrase which credits them with 'superlative psychic unity'."

—*Rochester Times-Union—Feb.* 9

"Listening to these great artists is to be absolutely certain that *two pianos are more glorious than one four times over!*"

—*Toronto Telegram—Feb.* 16

"The virtuosi played with enthusiasm and efficiency . . . acquitted themselves masterfully."

—Olin Downes, *New York Times—April* 19

"The joyous dialogue of the two pianos had rhythmic pungency, exemplary finesse and exactitude, a give and take of rubato that were a miracle of spontaneity. The pleasure that the performers took in their own performance communicated itself at once to the audience who rewarded them with long and enthusiastic applause."

—Edward Downes, *Boston Evening Transcript—March* 12

FIRST AUSTRALIAN TOUR
JUNE-AUGUST 1941

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CONCERT MANAGEMENT ARTHUR JUDSON, INC., Division **113 West 57th Street, New York**

Photo by WGN Concerts

CHICAGO OPERA CHIEF AND MEXICAN CONDUCTOR CONFER.

On a recent visit to New York, Henry Weber, General Director of the Chicago Opera Company and Musical Director of Station WGN, Chicago (right), discussed with Jose Yves Limantour, Mexican conductor, mutual American and Mexican music problems, and the possibility of certain novelties in radio and opera presentations during the coming season.

Limantour to Introduce New Mexican Works

Jose Yves Limantour, Mexican conductor, is on a visit to Mexico City, following conferences in New York with Henry Weber, General Director of the Chicago Opera and Musical Director of Station WGN, Chicago, regarding the possibility of introducing to American audiences a quantity of contemporary Mexican music thus far unknown in the United States.

Following his talks with Mr. Weber, and their agreement on the subject of encouraging new musical talent, Mr. Limantour decided on a hurried trip to Mexico to gather together as many scores as possible. He will return shortly with these, and among them he expressed belief that a number of compositions of striking originality and of novel appeal for northern audiences would be found. Mr. Limantour is under exclusive management of WGN Concerts.

Guild for Musicians Presents Diversified List

Erminie Kahn of the Guild for Musicians, in Steinway Hall, announces an enlarged list of soloists, ensembles, and special programs for the 1941-42 season. Soloists include: Webster Aitken, American pianist; Frances Blaisdell, American flutist; Suzanne Bloch, lutenist; Bruce Boyce, young Canadian-American baritone; Alfred Mann, recorder and viola d'amore player; Sigurd Rascher, saxophonist; David Sackson, young American violinist; Helen Teschner Tas, American violinist; Edith Weiss-Mann, harpsichordist.

Chamber music is an important part of this management's work. Added this year are the Lehman Engel Singers, a group of five soloists conducted by Mr. Engel; and the Stuyvesant String Quartet, known through its Columbia recordings. Another new ensemble is that of Jeronimo Villarino, Spanish "flamenco" singer and guitarist and Sofia Novoa, Spanish folk-song singer.

Photo by Ella Barnett

ERMINIE KAHN,
director, Guild for Musicians.

Remaining with this management are: Harold and Marion Berkley, sonatas for violin and piano; the Blaisdell Woodwind Ensemble; Mozart Piano Quartet: the trio for original old music (Miss Bloch, Mr. Mann, Mme. Weiss-Mann); the duo for sonatas and solos of Mr. Aitken and Miss Blaisdell; and the duo of Mme. Tas and Ernst Victor Wolff, harpsichordist-pianist.

Lecture-recitalist and lecturers are the composers Aaron Copland, Nicolas Nabokoff, Lazare Saminsky; and the critic-author, B. H. Haggin.

A new development is the association with Louise Crane and the three "non-concert" music programs offered by her this season at the Pittsfield, Mass., Museum, of American swing music, Spanish dance and folk music (Martinez and Antonita, Villarino and Miss Novoa), and Brazilian music.

Old Instrument Group Joins La Berge List

For next season, Bernard R. LaBerge who has a special interest in chamber music is presenting the American Society of Ancient Instruments from Philadelphia. For a number of years this group has presented yearly Festivals in Philadelphia. Next year the ensemble, consisting of Jo Brodo, quinton; Flora Stad, harpsichord; Ben Stad, viole d'amour; Josef Smit, viole de gamba; and Maurice Stad, basse de viole will tour extensively.

E. Robert Schmitz, who is giving a Carnegie Hall recital on March 26 will make a transcontinental tour including Canada next season following a very busy season this year.

A newcomer to Mr. LaBerge's list, Viola Wasterlain, violinist, also will make a transcontinental tour next season. A substantial number of engagements are already signed for Miss Wasterlain next season, he said.

The Bailly-Robinor, viola and piano combination, which recently gave a sonata program at Carnegie Chamber Music Hall, will tour the United States and Canada.

After many months of anxiety, the Belgian Piano String Quartet succeeded in getting out of Belgium and are now fulfilling a tour of over 40 concerts from coast to coast.

Mr. LaBerge also succeeded in getting the French organ master, Joseph Bonnet, to come to America. So far Mr. Bonnet has played 51 concerts in the United States and Canada and has about 20 more before the end of the present season.

The Barton Harp Quintet, booked for a Mid-Western tour this spring will tour the West and California next year.

Roger Aubert, Swiss-American pianist, also will tour extensively next season.

Ernst Wolff, baritone who sings Lieder to his own accompaniment is completing a tour of 37 concerts and judging from present prospects in Mr. LaBerge's hands, he will have a busy season next year.

Mr. LaBerge is negotiating with two prominent foreign organists whom he will introduce to America next year. His American organ virtuosi have filled over 150 concerts this year, he said.

B. Mary Pingle List Shows New Artists

Several new artists have been added to the list which Mrs. B. Mary Pingle will present in the 1941-42 season. These include both vocalists and instrumentalists as well as a new mixed quartet and a soprano and tenor duo.

Virginia Blair, lyric soprano, soloist with the San Francisco Symphony and heard in concerts in several states, is a newcomer. She has been engaged for six performances with the Philadelphia La Scala Opera Company, will sing in The Creation at Bucknell University and appear in concert in Troy and Schenectady this summer. Other new artists are:

Elsie MacFarlane, contralto, heard with the Philadelphia Orchestra under Ormandy in Beethoven's Ninth Symphony and in other works under both this conductor and Stokowski and who has made recordings, has been engaged for the Lindsborg, Kan., Festival.

BERNARD R. LA BERGE

Leonard Treash, basso-cantante, has been re-engaged for the Philadelphia Bach Festival. He has appeared with the Philadelphia Opera Company and in concert and oratorio and with orchestras.

Frederic Krueger, tenor, also has appeared with the Philadelphia Opera and in numerous concerts throughout the South and West.

Stanley Carlson, bass-baritone, has been heard with the Cleveland Orchestra, Chautauqua, Mozart and Gotham opera companies and in recital, is being booked for concert, oratorio and operetta performances.

Sarah Revelle and Guthrie Frye are the new soprano-tenor duo and have been heard in recitals and operettas and oratorios.

Harvey Shapiro, cellist, is a member of Toscanini's NBC Orchestra and the Primrose Quartet. Winner of numerous prizes, he has been heard as assisting soloist with the National Symphony Orchestra and in numerous recitals.

The Philadelphia Quartet is a mixed group comprising Martha Fenton, soprano; Elsie MacFarlane, contralto; Frederic Krueger, tenor, and Leonard Treash, bass and is booked for several spring recitals.

Other artists in Mrs. Pingle's list include Pauline Pierce, mezzo soprano, and Gean Greenwell, bass-baritone, who this summer make their eighth consecutive appearances with the Chautauqua Opera Company; Evelyn Eby and Reginald Bedford, Canadian duo-pianists; Julia Mahoney, soprano, and Frank Parker, diseur and mime.

ANNA MOLYNEAUX
does not permit the duties of managing director of the National Music League, manager of the Dalcroze School of Music and the Dessoff Choirs, to dampen her ever-exuberant personality and her keen sense of humor.

ONE OF THE OUTSTANDING PERSONALITIES OF THE CONCERT AND SYMPHONY WORLD

Brilliant Return to America.....
Fall, 1940

"Interpretation filled with poetic imagination, rare finesse and charm, put forth with unfailing accuracy of finger, in tones undeviatingly pure, sensitive and sympathetic. Temianka's art is as remarkable on the interpretational side as it is for its highly perfected technique and its immaculate tone. VIOLIN PLAYING EXCEPTIONAL IN ALL RESPECTS." —*New York Times*

"The qualities that go to make fine violin playing rode high, wide and handsome in the performance given by Temianka before a doting audience."
—*New York World-Telegram*

"An artist of consequence and AN INTERPRETER OF DISTINCTION. Violin playing in a noble and enduring tradition." —*New York Sun*

"He revealed virtuosity which places him among the ranking half dozen violinists now before the public." —*San Francisco Chronicle*

"An exquisitely polished and cultivated violinist. Every note gleamed like a jewel, every phrase was a sparkle of gleaming facets in the light. He is unquestionably a profound musician, profound in his sensitivity to music, profound in his grasp of violin technique."—*San Francico Call-Bulletin*

"He revealed such subtle and poetic feeling for the beauty of melodic line, of phrase and of tone color as to make the listener hold his breath for fear of breaking the spell he was weaving."
—*Sacramento Bee*

Europe's Homage . . .

"With bowing of quite marvelous ease, an accurate left hand, great variety of tone, and an exact sense of rhythm, the violinist created an impression of unusual mastery."
—*London Observer*

"He played in a manner artistically as well as technically well-nigh perfect. The applause became an ovation."
—*The Hague Vaderland*

"It was a joy to listen to this vital and musically intelligent interpreter."
—*Stockholm Svenska Dagbladet*

"Not only a phenomenally accomplished violin virtuoso, but a great musician."
—*Selim Palmgren, Helsinki Hufvudstadsbladet*

"Temianka is impulsive and emotional. The tone of his violin is warm and vibrating. He received an ovation from an intelligent music-loving audience."
—*Joaquin Turina, Madrid El Debate*

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Photo by Ella Barnett

CHARLES N. DRAKE,
Director, Concert Management Richard Copley

Young Artists Active, Josephine Vila Finds

Personal Representative Sees Opportunities for Them

"Despite the rumors here of war, the outlook for the 1941-42 season looks very good indeed," said Josephine Vila, head of Josephine Vila, Inc., specializing in personal representation and publicity.

"The larger courses are booking ahead with their usual confidence and the more limited budgets of the women's clubs and choral societies seem not to have been reduced because of the many British War Relief activities."

Miss Vila said she recently has had special opportunity "to note what the local and traveling opera companies are doing in the way of giving young American singers an opportunity." Among the companies doing this, she said, are the Newark Civic Opera, the Columbia Opera, Philadelphia La Scala Opera and the Buffalo Civic Opera. Artists represented by Miss Vila's organization, who have appeared with these companies include Michael Bartlett, tenor; Jovita Fuentes, soprano; Harrison Christian, baritone; Ellwood Hawkins, baritone, and Catherine Gray, contralto.

She said that Vivian Della Chiesa, lyric soprano of the Chicago Opera, whom she also represents, next season will devote more time to concert activities between her radio broadcasts. Besides guest appearances, Miss Della Chiesa is heard weekly on the Album of Familiar Music and the La Rosa Hour.

"We are primarily interested in building the careers of young Americans," said Miss Vila. "An example of this is the rise of Jean Watson, Canadian contralto. She is now regarded and known as one of the most promising of the young contraltos of the day. Among the places we have placed her are: the Bergen County Oratorio Society, Handel and Haydn Society of Boston, Schubert Club of Schenectady, Philadelphia Matinee Musicale, Philadelphia Bach Society, Watervliet Chorus, Chattanooga Festival, Troy Choral Society and the Sunbury Penna. Festival."

Photo by Barbara Sutro

HENRI DEERING, pianist, and FRANCIS MACMILLEN, violinist.
After an absence of five years, the artists will collaborate in a sonata recital at Town Hall, New York, Feb. 8, under the management of Josephine Vila. The sonatas programmed are those of Beethoven in C minor, Fauré in A major and Brahms in D minor. Mr. Deering has been concertizing recently in the United States, while Mr. MacMillen has been living and giving concerts in Europe, returning to New York last July.

Drake to Enlarge "Circuit" Bookings

Solves Problem of Budgets, Says Copley Management Director

"Everyone identified with the country's concert activities can feel gratified, I think, with the season now in its midterm," said Charles N. Drake, director of Concert Management Richard Copley. "It goes without saying that we look forward to a successful year ahead."

Mr. Drake said that the innovation of "group" college bookings inaugurated this season "found a ready response on the part of the institutions throughout the country" and the plan will be enlarged in 1941-42. This "circuit" arrangement, according to Mr. Drake, has "gone a long way in solving the problem of limited budgets under which most schools and colleges have to operate and materially increased the schedule of programs on many campuses."

Bookings are being arranged next season by this management for Irra Petina, Metropolitan Opera soprano; Dorothy Sandlin, soprano; Viola Silva, contralto; Lillian Marchetto, mezzo-soprano; George Dale, tenor; John Jameson, tenor; Emanuel List, Metropolitan Opera bass; Benno Rabinoff, violinist; Eugenia Buxton, pianist; Jakob Gimpel, pianist; James Friskin, pianist; Gerald Tracy, pianist; Sol Kaplan, pianist; the Roth String Quartet; the Helikon Trio; Ralph Kirkpatrick, harpsichordist and assisting artists, Violette and Helene Coffer - Chantel, duo - pianists, Lucie Bigelow Rosen, thereminist and Tashamira, dancer. The latter will leave New York soon for a tour of Porto Rico. On Feb. 7 she appears in Carnegie Chamber Music Hall.

Bruce Boyce, American baritone, will appear in Scranton, Sewickley and Ithaca. Ada Belles Files, contralto, makes her New York recital debut next month in Town Hall with Conrad Bos at the piano. Benno Rabinoff recently gave a Miami recital for the benefit of the Arnold Volpe Memorial Fund. Eugenia Buxton, who recently completed a Southern tour, appears on Feb. 10 at Susquehanna University, Selinsgrove, Penna.

Griffith Foundation Sponsors Newark Music

NEWARK, N. J.—The Griffith Foundation sponsors each season in the Mosque Theatre a Major Concert Series consisting of five outstanding artists, a Major Piano Series with five of the best obtainable pianists, a series of Youth Symphony Concerts (inaugurated this year), and a course of illustrated lectures by Selma Stark.

The Foundation reports a 10 per cent increase in subscription ticket sales this past season and has shown similar increases in attendance each year since its inception and anticipates an even better response next year.

Although the Foundation has not completed its bookings for next season, it will continue to have outstanding artists and attractions.

Artists still to appear this season are Rudolf Serkin, Lily Pons, Simon Barer, Emanuel Feuermann, Ezio Pinza, Nelson Eddy, the Ballet Russe de Monte Carlo, Guiomar Novaes, and Marian Anderson. A pair of Youth Symphony Concerts will be given under the direction of Frank Black.

FRED WERLÉ

William Neill, Inc., Starts Second Management Year

William Neill, Inc., entering in their second year in New York, will present for the 1941-42 season a varied list of artists. Florence Reed, noted American actress is again under their management, and will make a limited number of personal appearance lectures. Miss Reed is now appearing in a revival of Emlyn Williams' play Night Must Fall, which begins in Toronto on Feb. 3. She appeared on Broadway this year in The Flying Gerardos.

Alton Jones, American pianist, is also again under Mr. Neill's management and will be heard extensively in concert.

Reginald and Gladys Laubin have another sold out tour and will make their only New York appearance on April 3, at the American Museum of Natural History. They present a program of American Indian dances.

Atty van den Berg, formerly leading solo dancer with the Jooss Ballet, will make a solo tour next season. Also new on the Neill list in the dance field is Eugene Loring, young dancer-choreographer, who is soloist with the Ballet Theatre. He will make a concert tour next season.

Lottice Howell, American soprano, will devote part of next season to concert work, and the young American actor, Philip Reed, will make a lecture tour.

William Neill, Inc., also acts as personal representative to a group of young American musicians. Jose Limon, Mexican exponent of the modern dance, was forced to cancel his concert tour this season, as he was drafted under the selective service system. Miss van den Berg, and Mr. Loring are filling a number of his spring concert engagements.

Utica Great Artists Series Maintaining Standard

UTICA, N. Y.—The current season for the Great Artists Series, under the management of Roland E. Chesley, is in full swing. Dorothy Maynor opened the series, followed by a joint appearance of Anna Kaskas, contralto, and Eugene Conley, tenor; and the Littlefield Ballet. The Philadelphia Orchestra will appear on March 6, and the season will close with Nelson Eddy on March 21. Thus far the concerts have been very well attended and enthusiastically received. The Great Artists Series next season will maintain its usual standard.

Malone, N. Y., Concert Association to Give 3 Programs

MALONE, N. Y.—Bookings for the 1941-42 season of the Malone Concert Association will not be made until late summer, when it is expected that a vocal artist, an instrumentalist and a group number of highest quality will be engaged. At least three musical programs will be presented. The membership of the organization increased by 20 per cent this last season, and it is anticipated that an even greater increase will be evident this year as the result of the superior programs it is intended to present. Frances Seaver is the secretary.

Photo by F. Henle

WILLIAM NEILL

ROBERT
GOLDSAND

TWICE ACCLAIMED IN NEW YORK RECITAL WITHIN A YEAR

Winner of the 1941 Town Hall Endowment Series Award

"A player of extraordinary intentness, making the audience listen to every note. All of Goldsand'sinterpretations were deeply felt, and the dominant impression was that his capacity for growth is virtually endless. The high point of the recital was the great Beethoven Sonata in A flat major, Opus 110. He showed a grasp of its meaning that far older pianists have never approximated. He not only held a large audience to the end, but it insisted that he stay and give seven encores."

—New York Times, Nov. 20, 1940.

"Of the younger pianists in our midst, Robert Goldsand reveals the finest sensibilities, the greatest concern with the finer nuances of his art."

—Jerome D. Bohm, New York Herald Tribune, Nov. 20, 1940

"The kind of brilliance which could only proceed from utter control of the instrument." *— Irving Kolodin, New York Sun, Nov.* 20, 1940.

"His Chopin was positively breath-taking and some of the technical feats were prodigious, the absolute evenness and fluency of the thirds, for instance."

—Pitts Sanborn, New York World-Telegram

"He has developed his talents to an amazing degree. His finely etched and authoritative performance amazed even his most sanguine followers."*—Grena Bennett, N. Y. Journal-American, Nov.* 20, 1940

NEW YORK TIMES
April 24, 1940

GOLDSAND, PIANIST, HAS RECITAL HERE

By HOWARD TAUBMAN

Robert Goldsand, Viennese pianist, made his first American appearance in 1927 as a lad of 16, and his last in February, 1935. He returned last night in a recital at the Town Hall, an artist with an extraordinary command of virtually all facets of piano playing. On the basis of some of last night's performances, he deserves to take rank with the elite of the piano world.

Mr. Goldsand has always possessed a formidable technique. It remains unimpaired. His fingers have dazzling control and agility; the mechanics are those of the virtuoso. But Mr. Goldsand places these qualities at the service of music. His interpretations have the stamp of maturity. He plays with the insight of a poet. He is no longer a miniaturist, but an artist whose range has breadth as well as subtlety.

Mr. Goldsand began the evening with Bach's French Suite in E, and played it with delicacy of style and subtlety of color. One cannot forget the grave, gentle lyricism of the sarabande, nor the gracefulness of the menuet. The dynamics were within a restricted compass, but Mr. Goldsand evoked a refreshing variety of effects. Then, as if to show that he could companion the more proclamative Bach, he launched into Busoni's transcription of the Prelude and Fugue in D, playing it with a sweep and largeness of utterance that contrasted eloquently with the suite. The fugue especially had grandeur of conception wedded to breath-taking virtuosity.

The next group brought another set of contrasting styles. Schubert's Impromptu in B had a wonderful romanticism; one was not conscious of color and nuance, but felt the breath of old Vienna. Hummel's Rondo favori was made more engaging than it is inherently. And Chopin's B minor Sonata had pace and impact.

At the end there was Scriabin's Sonata fantaisie in G sharp minor, played in commemoration of the twenty-fifth anniversary of the composer's death; Debussy's "Suite bergamsque" and three Paganini-Liszt etudes. Here Mr. Goldsand revealed new values and further virtuosity.

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BALDWIN PIANO

NINO MARTINI,
Metropolitan Opera tenor, soloist on Feb. 9 on the Ford Sunday Evening Hour.

Bookings in Latin America

By G. H. DALRYMPLE

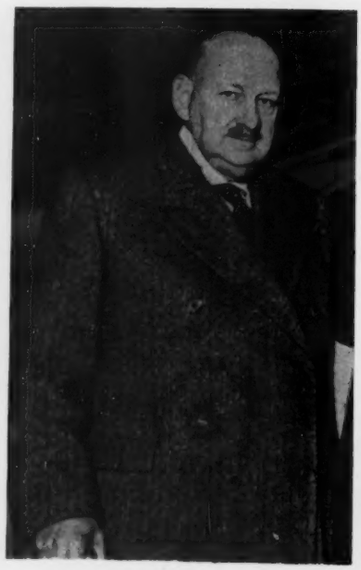
In the past South Americans through the movies and in the press and magazines learned only about our sky-scrappers, big bridges, and millionaires. What they need to hear about is our achievements in art; literature, music, painting and sculpturing, and better yet, meet our young talented artists. Our Government has awakened to the fact and through various departments is working to arouse interest in the exchange of artists, college professors and students.

If the Good Neighbor policy is to be more than words, if we are to win their approval, we must appeal to them in a language they understand. Music is such a language.

Audiences Discerning

Music making reaches its height in South America between April and October. The time is favorable for our artists as our summer is their winter. The Latin exuberance of the audience is limitless when they take an artist to heart but it is not an unqualified or uncritical enthusiasm. It is a discerning, highly educated public as well as a warm spirited one.

Our Government should take some steps to modify the difficulties of travel between North and South American countries. First: the restrictions regarding visas should be revised by having a visitors' permit arrangement with all South American countries such as we have with Mexico and Canada. Second: do away with passports for tourists. Third: Modify the exchange applying to tourists as all monies are depressed in Latin America with the exception of Venezula. The steamship fare is less from Buenos Aires to Japan than it is from Buenos Aires to the United States.



GEORGE H. DALRYMPLE

North American Artists on Tour

To win the good will of our neighbors South of us, loans are not enough; there are other topics and materials of thought that must be considered in order to make them realize that we are well disposed. We must charm them with our minds and hearts.

Fifty million dollars in the form of a loan is not to be compared to courtesy and an intelligent mode of action. This season there will be several young talented artists who will tour the East Coast of South America. Among those already signed are the dancers Miriam Winslow and Foster Fitz-Simons. Both are from American stock and former members of the Braggioti-Denishawn school of dancing.

Photo by Grubner

MISCHA ELMAN,
now making a transcontinental concert tour under S. Hurok management.

People's Symphony Concerts Offer Music at Low Cost

Joseph Mann, manager of the People' Symphony Concerts of New York, announces a series of 6 chamber music, 6 artist recitals and 6 piano concerts for the 1941-42 season similar to those of the current year. Subscription rates this year, he states, have increased by 20 per cent, though ticket prices remain moderate. These concerts are sponsored by the trust fund left by the late Anna Louise Raymond, plus voluntary contributions. By this means teachers and students buy tickets in subscription form. The organization celebrates its 40th anniversary this year.

Artists who are still to appear in the current schedule include: Joseph Szigeti, violinist, Feb. 8; the Griller String Quartet, Feb. 22; the Roth String Quartet, March 1; Felix Salmond, cellist, March 9; Guiomar Novaes, pianist, March 29, and Egon Petri, pianist, April 19.

Mr. Mann is also the manager of Dance Recitals for Students, presenting ten artists and ensembles on Saturday evenings, at Washington Irving High School, New York.

Photo by Woodard's Studio.

HARRY F. V. EDWARD,
director, Musical Artists' Bureau

Musical Artists Bureau Covers 2 Continents

Pointing out that the Musical Artists' Bureau "evolved from our sincere interest to place some of the most talented American artists before the audiences of this country and Latin America and to bring the best of European musical culture to the ever-widening audience of the United States," Gladys Hirst Edward, manager of the bureau, listed the contemplated activities of artists for next season.

"The Booking Issue of the Musical Courier has truly become the Annual Fair of America's musical world," Mrs. Edward said. "The stage belongs to the artist and the artists, not the management, take the curtain calls."

Last season the bureau, she said, reintroduced Egon Petri, Netherlands pianist, for appearances with orchestras and in recitals. Wiktor Labunski, pianist, appeared this season as recitalist, soloist, conductor and lecturer.

William Allen, pianist, brought to the attention of American audiences the works in this medium of William Grant Still. Ozanne Marsh, pianist, is another artist under bureau management.

Anne Wiggins Brown, soprano, heard on the Gershwin programs at the Lewisohn Stadium, New York, each summer, gives a Town Hall recital on March 9, appearing with the Southernaires and then leaves for concerts in Central and South America. She created the role of Bess in Gershwin's opera, Porgy and Bess.

Kenneth Spencer, bass, who recently made his Town Hall debut, also will tour these countries.

Todd Duncan, baritone, will return to the concert field after the conclusion of Cabin in the Sky in which he is appearing on Broadway.

Ray Halmans Starts Third Season as Manager

Concert Management Ray Halmans has announced its list of artists for the 1941-42 season, including several additions. Rosemarie Brancato, lyric coloratura soprano, has joined the Halmans list as has Miriam Marmein, dancer and mime.

"I am sure that Rosemarie Brancato will have an exceptionally busy season, because as a singer she has few peers and as a personality she is utterly charming," Miss Halmans said.

"Both Roland Hayes and Yves Tinayre have their individual brands of magnetism and artistry. Harold Haugh, tenor, Lilian Knowles, contralto, and Arthur Kent, baritone are gaining status."

Pianists on the Halmans list include Frank Sheridan, John Kirkpatrick, and Germaine Leroux. Carroll Glenn, violinist, Janos Scholz, cellist, Rachmael Weinstock, violinist, and the Musical Art Quartet are other artists.

Noting that this will be the third season for the new musical bureau, Miss Halmans said:

"I am grateful to our patrons for their continued confidence in us, which I believe is due to our original plan of offering attractions best suited to meet the budgetary requirements of our clients without sacrifice of artistry."

RAY HALMANS

Jean Dickenson Again for NBC

NBC has renewed the contract of Jean Dickenson, coloratura soprano, as soloist on the American Album of Familiar Music program.

BRUNA CASTAGNA

LEADING CONTRALTO

METROPOLITAN OPERA ASSOCIATION

SUPREME IN CONCERT AND OPERA

"None can dispute the fascinating rôle of Carmen with Mme. Castagna."
—Samuel Chotzinoff, New York Post

"Sumptuous singing, unfailing purity of sound throughout the entire compass of the rich and supple voice."
—Noel Straus, New York Times

"She sang with abundance of beauty and power to the largest audience of the season."
—Philadelphia Inquirer

"A superb artist at the zenith of her powers."
—Lillian T. Plogstedt, Cincinnati Post

"Castagna sang like a star from some celestial opera house."
—Virgil Thomson, New York Herald Tribune

"The vocal opulence which she brought to the part of Azucena seemed unparalleled in local annals."
—Marjory M. Fisher, San Francisco News

"The artist achieved a real tour-de-force."
—Donald Steinfirst, Pittsburgh Post-Gazette

"She held her audience in rapt enchantment."
—Bangor Daily News

"A gay, sparkling person, Mme. Castagna was on friendly terms with her capacity audience at once."
—Saginaw News

"Rich vocal color, dynamic shading effectively done."
—Hazel M'Connell, New Orleans States

William G. King in the New York Sun of February 8, 1941 says, "There are many — this commentator among them—who hold that Castagna is easily the best Carmen of the day."

"Artistry to match the beauty and amplitude of the voice."
—Oscar Thompson, New York Sun

"As musician, actress and artist, she earned one of the great ovations of the year, and with fullest justice."
—Alfred Frankenstein, San Francisco Chronicle

"Greatness was evident in everything she sang."
—Syracuse Post-Standard

"Bruna Castagna was superb."
—Pitts Sanborn, New York World-Telegram

"Bruna Castagna sang magnificently last night."
—"Listening In with Ben Gross," New York Daily News

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Petak Photo

IGOR GORIN GREETED BY TWO ENTHUSIASTIC "FANS"
following his recent Town Hall recital debut; Mrs. Gorin, left, and Mrs. Jack Salter, wife of the baritone's manager, right.

D'Andria to Present Opera in Havana

Festival Next Month Brings Artists to Cuban Capital

Giorgio D'Andria will present his National Opera Company in a season in Havana, Cuba, next month. The operatic festival will be held in cooperation with the Pro Arte Musicale of Havana.

Artists to be heard include Jan Kiepura, Bruno Landi, Hilde Reggiani, Rose Bampton, Bruna Castagna and others who have appeared with the Metropolitan and other opera companies.

Mr. D'Andria recently presented Haensel and Gretel at the Lyric Theatre, Allentown, Penna., the twelfth visit since 1936 of his company to that city. On Jan. 30 he staged Traviata there with Ethelyne Holt, American soprano, making her operatic debut as Violetta. Francis Perulli and Ivan Petroff were the Germonts, fils et pere. Elizabeth Crawford, soprano, made her debut as Flora.

Mr. D'Andria will present both Traviata and Faust shortly in Easton and Hershey, Penna.

Le Massena Pioneered as Artists Representative

While a member of the Musical Courier staff in 1910, C. E. Le Massena conceived the idea of representing artists as an aid to managers and thus began his service of the "art of promoting art" in which he is one of the pioneers. A musicologist and author, Mr. Le Massena believes he was the first to introduce program notes for song recitals. He has written hundreds of press books for artists and managers.

His first client was Julia Culp. Others with whom he has been associated are Amelita Galli-Curci whose Metropolitan Opera debut publicity was arranged by him; Mme. Charles Cahier, Theodore Spiering, the old Friends of Music when the late Artur Bodanzky was conductor; New York Symphony Orchestra under Damrosch; Paderewski, Jeritza, Hempel, Schipa, Kochanski, Myra Hess, William Wade Hinshaw, Kathryn Meisle, Anna Case, Bidu Sayao, Alice Tully, Virginia Rea, Pietro Yon, Virginia Carrington Thomas, Alexander Mirovitch, Selma Kramer and Ruth Klingmann.

Mr. Le Massena's patriotic song, Old Glory, had many performances last summer at the World's Fair with Miss Klingmann as soloist. It was chosen by the U. S. Military Academy as the opening number for the recruiting program last fall at West Point and is in the repertoire of the various service bands and has been heard on many radio programs. By permission, it is dedicated to the United States Flag Association.

MICHAEL DE PACE,
personal representative of many prominent artists of opera, concert and radio. Mr. de Pace also is casting director of the Trenton Opera Ass'n.

New York Town Hall Schedule Will Include Many Cycles

Kenneth Klein, director of the concert department, has announced that the Town Hall, New York, schedule next season provides opportunities between Jan. 17 to 31 for artists to present cycles or a series of programs. Feb. 7 to 21 will be reserved for artists and managers who had dates in this interval this year and desire to have them next season.

Mr. Klein said that booking generally will start on Feb. 24.

"On the basis of the current season's activities," said Mr. Klein, "Town Hall looks forward with every confidence to another banner season. Despite world conditions we are now enjoying one of the most satisfying rental years of our history. At the box office receipts for our own Town Hall Endowment Series are topping anything we have known in the 11 years since the series was established. In our music education projects, we are not only happy about the results of the current season but definitely encouraged to go forward with an expanded program."

Wilhelm Stein Extends Services to Include South America

Wilhelm Stein, former leading Viennese theatrical and concert agent, has resumed the same activities in this country with former clients and extended his activities to important South American countries. Artists for whom Mr. Stein has been personal representative include Elisabeth Rethberg, Risë Stevens, Jarmila Novotna, Marian Anderson, Margit Bokor, Ella Flesch, Jussi Bjoerling, Charles Kullman, Giuseppe De Luca, Ezio Pinza, Fritz Busch, Bruno Walter, the Glyndebourne Festival, Sascha Guitry and others.

Mr. Stein is credited with the discovery of Set Svanholm, Swedish dramatic tenor who was unable to come to this country this season. Astrid Varnay, Swedish soprano, makes her American debut shortly. Marjorie Williamson, soprano, whom Mr. Stein represents, will appear in Carnegie Hall on Feb. 12. Virginia MacWatters, Philadelphia soprano, is to be heard with opera companies and Oscar Lassner, bass-baritone, will sing the title role in Don Pasquale on tour next season.

Mr. Stein believes that "opera companies with all-American casts could be founded" and cites as substantiation of his belief the numerous "extraordinary voices" he has found here.

Ars Musica Guild Interests Young Audiences

Last season, the Ars Musica Guild, Inc., a non-commercial organization that seeks to stimulate interest in music among young people, expanded its activities to include a placement service for outstanding young artists. Vance Hayes was appointed director of its Artists Management Division.

Mr. Hayes has been a singer, organist, conductor and critic in the United States, Panama and Hawaii. He spent a season with the Standard Artists Bureau, and was active with several of New York's smaller stations in the early days of radio, and with Station WRVA in Richmond, Va.

Mr. Hayes, in his direction of the young artists associated with the Guild, has put emphasis on artistic ensemble presentation.

"My experience proves that at last, as an adjunct to our traditional star-system, there is a demand for artists who will develop artistic ideas as a keynote for the presentation of their art," he said. "Thus has come about the success, among others, of the four young artists who have popularized themselves as the 'Bach Blues' Ensemble, and of the young contralto, Adelaide Van Wey, whose series of six recitals, 'Song Around the World,' has brought her a full booking for the season."

Photo by Atelier von Behr

VANCE HAYS,
director, Ars Musica Guild, Inc.

WILHELM STEIN

Musicologist Becomes N. Y. Concert Manager

Dr. Thea Dispeker Directs Concerts for Young People

DR. THEA DISPEKER

Beginning with a musicological career, Dr. Thea Dispeker more and more approached the practical field of music. Besides being in charge of music at the Children's World of the New York World's Fair in 1939, Dr. Dispeker directed for two successive seasons concerts for young people at the home of Mrs. John Henry Hammond.

Dr. Dispeker is also executive of the newly formed Chamber Orchestra of the New School for Social Research which has just ended its first season of eight concerts.

American Ballad Singers' Concert

The American Youth Theatre, which sponsored the debut of the American Ballad Singers, under the direction of Elie Siegmeister, at Town Hall, New York, last season, will present a second performance of the group in a new program at Town Hall, March 9.

"Queen of Her Domain"

Herman Devries, Chicago American

The Calendar of This Popular Artist Includes—

Summer, 1940

Hollywood—

Film Début

Soloist, Kraft Music Hall Hour

Fall, 1940

Tour of New England, Canada, and the South

Jan.-May, 1941

Transcontinental Tour

July

Hollywood

August

Honolulu

Now Booking—Season 1941-42

MILDRED DILLING

At left: Miss Dilling in Hollywood, where she made a picture for Artist Films. She is shown with an Irish harp, one of her famous collection of ancient harps.

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Photo by WGN Concerts

EGON PETRI SIGNS CONTRACT

to appear exclusively under the WGN Concerts management during the 1941-2 season. Austin Wilder, Director of WGN Concerts, is standing beside the noted Dutch pianist as the signature is affixed in the N. Y. offices of the concert bureau.

Brown Sees More Outlets for Musical Activities

"Although a complex musical situation caused by world upheaval makes it extremely difficult to prognosticate, we feel that there is a definite increase in outlets for good music and shall go forward with this conclusion in mind," said Philip T. Brown, director of the Tenney Management.

"Our list for the coming season includes: pianists, Frederick Bristol, Veronica Mimoso, Francis Moore, and Elizabeth Read and Lois Townsley; violinist, Laura Archera; harpsichord, virginal and recorder, Elna Sherman; vocalists, Dorothy Potter, Lillian Sharp, sopranos—Shirley Sinclair, mezzo—Misha Ferenzo, tenor—Piero Pierotic, Andrew White, baritones—Raymond Hunter, bass-baritone; ensembles, Bel Canto Trio, vocal—Madrigalists, vocal—Gotham Trio, strings; dancers, Hortense Dolan and Sophia Delza; entertainers, Cornelia Stabler, monologist and Henry Scott, pianologues; lecturers, Edward Avis, birds—Claudia de Lys, superstitions—Helen Windsor, music.

PHILIP T. BROWN,
director, Tenney Management.

Young Artist's Opportunities Better Today, Says Colledge

"For many years I have believed in the policy of personalized service, and have devoted my efforts to the promotion and building of the young artist who had definite qualifiations and outstanding ability," said George Leyden Colledge. "Many of these are today prominent names in the musical world and I am happy that I was privileged to help them in the difficult early stages of their career.

GEORGE LEYDEN COLLEDGE

"The innumerable women's clubs, colleges—major, junior and teachers—and series of musical presentations throughout the land offer a field where a really good artist or group at a reasonable price can fill the opportunities that are available. Local managers cannot always afford the high price of a nationally known name artist, and are usually willing to present a young artist who has proved ability, outstanding talent and can be depended upon to perform with distinction and enjoyment to the audience. With such fine artistic material at hand, the opportunities are not lacking, and with the continued cooperation of those who engage talent, the young artist who is good, is in a far better position today than in the past, when the whole of Europe was ready and eager to send artists to this country. The young American artist now has a clear field."

Petri Soloist at Montreal

Dr. Egon Petri played the Schumann A minor concerto on Jan. 14 when he was soloist at Les Concerts Symphoniques in Montreal. He appeared previously at Wolfeville, N. S., at Acadia University.

Varied Attractions on Milton Bendiner's List

Concert Management Milton Bendiner announces, for the 1941-42 season, the following attractions:

Theo Karle, tenor, who will again be heard in concert and in oratorio; Emily Roosevelt, soprano, who has just completed a New England tour where she was heard with the symphony orchestras; Joan Field, violinist, who is to be heard with the Cincinnati Symphony Orchestra under Eugene Goossens; Pietro Yon, organist; Serge Kotlarsky, violinist; Anton Rovinsky, pianist; Carmen Reubben, mezzo soprano; Sheila Tara, soprano; Andor Foldes, whose own concertising has been shared by his tour with Szigeti; the Metropolitan Trio which made its New York debut with the New Friends of Music at Town Hall on Jan. 12; Ernice Lawrence, young American tenor, who will be heard in concert in New York, New Jersey and Eastern Pennsylvania; Barbara Farnsworth, soprano; Ethel Glenn Hier, composer, who will be heard in a series of lecture-recitals; Adela Laue who will pause from her activities at her Clinic for Musical Therapy to lecture before colleges and organizations in the Eastern states; Marguerite Potter, to whose recitals will be added several lectures on the opera and song literature.

Louise Holdsworth, danceuse, is scheduled for appearances in New York and New England during the season; Chorpenning will continue her programs of characterizations and drama; Florence Tarr and Fay Foster will introduce a new note in programs of literary and dramatic interest.

Photo © Leon Elzin

MILTON BENDINER

Havana Pro-Arte Musical Thriving

(*Continued from page* 17)

each year regardless of their nationality. It has been found by experience that the bringing of a "glamour" or movie artist increases interest in the activities of the society, particularly among the younger members. The "glamour" artist this season will be Jeanette MacDonald, Feb. 3. For next season the society is considering a number of bookings, among them, Jascha Heifetz, and Yehudi Menuhin, violinist, Helen Traubel, soprano, one of the foremost American orchestras, an opera group from the Metropolitan, and others.

Despite world conditions, the society is enjoying a prosperous season. It is a self-supporting society formed by a group of women interested in civic, cultural enterprise.

The Havana Philharmonic Orchestra in its 17th season is remarkable in that it is not supported by either the Cuban Government or Muncipality. Music lovers of Havana society have formed the "Patronato Pro-Musica Sinfonica." Dr. Augustin Batista is president. The orchestra is under Massimo Freccia, now conducting his second season. Orlando Barera is concertmaster.

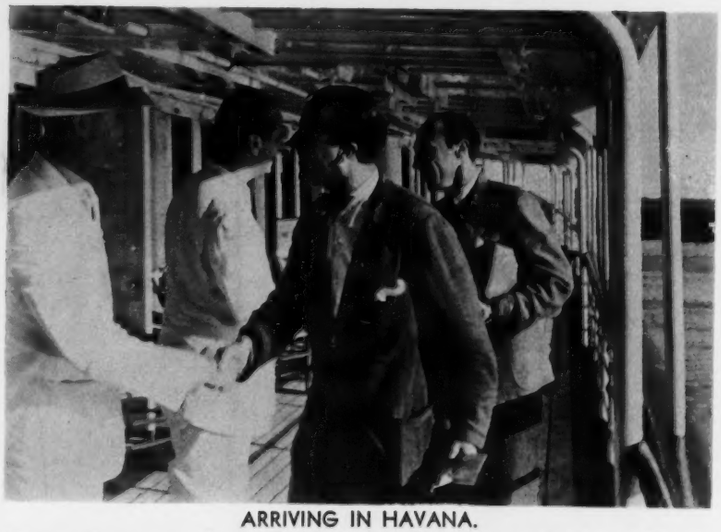
Noted artists appearing as soloists are: Sigurd Rascher, concert saxophonist; Friedrich Schorr, Metropolitan baritone, March 10; Emanuel Feuermann, cellist, April 14.

The recently established Philharmonic Chorus will appear on Feb. 10 and 12 with Paul Csonka, director. The soloists will be Judith Hellwig, Enid Szantho, Francisco Menen and Lorenzo Alvary.

Plans for the 1941-42 season will be made later.

Novaes to Play New York Recital

Guiomar Novaes, Brazilian pianist, gives her annual Town Hall, New York, recital on Feb. 22. Mme. Novaes recently returned from her country accompanied by her husband Octavio Pinto, architect, business man and composer of Sao Paulo. Her tour, during which she will introduce here the Concerto in D minor by Hekel Tavares, Brazilian composer, built upon native themes and rhythms. Mme. Novaes, in addition to solo concerts will appear with orchestras in the East, New England, the South, and West.



ARRIVING IN HAVANA.

Massimo Freccia, conductor of the Havana Philharmonic (right), and Orlando Barera, violinist (second from right), being greeted by Dr. Batista and Ludwig Kustig.

United States and Canada Join in Tribute to the Concert Artistry of

NORMAN CORDON

LEADING BASS-BARITONE

Metropolitan Opera Association

"Accomplished artists like Norman Cordon do not happen along frequently."—Frederick Yeiser, Cincinnati Enquirer

"It is a distinct achievement for a singer effectively to portray intense dramatic characters when singing as soloist with orchestra, without stage settings or costumes. Norman Cordon succeeded admirably."
—Howard W. Hess, Cincinnati Times-Star

"Possessor of a fine, resonant, baritone voice, Cordon sang with noble feeling and did wonders with the florid passages."—Thomas Archer, Montreal Gazette

"A capacity crowd completely capitulated to his engaging personality and his sonorous tones."—Boise Capital News

"BARITONE IN THRILLING CONCERT" (Headline)—Moncton Transcript

"As noted for recital programs of high musical worth as he is for opera and radio success, Cordon drew on his wide experience to bring to the capacity audience one of the most widely appealing concerts of some time."—St. John Evening Times-Globe

"Cordon commanded the rapt attention of his audience throughout."—Ogdensburg Journal

Blackstone Studios, N. Y.

"Before a crowd that exceeded the seating capacity of the hall, Cordon sang a program that invited the full resources of his many-sided artistry."—Macon Telegraph

"He won his audience completely."—Saginaw News

"CORDON PROVIDES BRILLIANT OPENING FOR MUSIC SERIES (Headline)—Defiance Crescent-News

"LARGE AUDIENCE THRILLS TO SONGS OF NORMAN CORDON" (Headline)—Florence Times

"CORDON THRILLS THRONG OF 2,000—An artist with a rich, buoyant voice and an equally buoyant and irresistible personality."—Raleigh News and Observer

"An audience of this city has seldom reached the heights of enthusiasm to which Cordon's hearers rose, and even the eight encores failed to satisfy his hearers."—Halifax Daily Star

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Baltimore Again Focuses on Visits Of Noted Orchestras and Concert Stars

By GUSTAV KLEMM

BALTIMORE, MD.—A careful survey of local conditions pointing to the 1941-42 music season indicates a steady maintenance of the healthy activity that has characterized the concert field during recent years. All of the established features will return, plus a number of new attractions which, at the present writing, are in the formative state and not definitely booked.

William Albaugh, dean of local concert managers, is making plans for his customary Artists Course which, in 1941-42, will consist of six items, an increase of one over the present season. He has already made tentative arrangements for the return of the Monte Carlo Ballet and the Don Cossack Choir, both sell-out attractions in this community. Mr. Albaugh, with approximately half of his present season over, has found conditions vastly improved over last season although he is frank to admit that those attractions he has already played were his strongest, so far as the box office is concerned.

Photo © Bachrach

GUSTAV KLEMM,
composer, and Baltimore correspondent.

Visiting Orchestras to Appear

As we have reported for previous Booking Issues, this city is primarily an orchestra town. This has become increasingly true during recent years in view of the fact that most of the visiting orchestras bring name soloists for their concerts. This constitutes a real bargain and the local concert-goers are quick to take advantage of it. Nearly all of the orchestras are brought here by the Bonney Concert Bureau, of which Mrs. Lillian Powell Bonney is head. She announces that the Philadelphia Orchestra will return for six concerts, and the National Symphony Orchestra for seven. Both of these will play the Lyric (capacity 3,000), as do all of the Albaugh attractions. The Bonney Bureau will also bring six attractions for the Bach Club, these to be presented in the modern and highly attractive little auditorium at the Baltimore Museum of Art where the Bach Club is giving its concerts for the first time during the current season.

Mrs. Bonney is also bringing the Philadelphia Orchestra, Leopold Stokowski conducting, and with the full Westminster Choir, for a performance of the Bach St. Matthew Passion on Monday, April 7, 1941. The soloists have not been announced. She is also bringing Romance of Old Mexico to Cadoa Hall on February 3, 1941, one of a series designed to strengthen relations between this country and our neighbors to the south. Mrs. Bonney reported business conditions as "excellent" and a great improvement over last season.

Municipal Music Activities

Frederick R. Huber, municipal director of music and manager of the Baltimore Symphony Orchestra, engages in no concert management outside of the civic orchestral group, which he has headed since its formation 26 years ago. Mr. Huber plans the customary season with, if it can be arranged, an extra concert or two. He also has ambitious plans for the first performance of a number of new works, the accent being on the output of American composers. Both the Municipal Band of Baltimore and the City Park Band, plus the colored bands, all directed by Mr. Huber, will carry on as usual, plus some special concerts at Homewood Stadium. The Baltimore Symphony Orchestra is unique in that it is supported entirely by the taxpayers of this city.

Civic Opera Plans

The Baltimore Civic Opera Company, Eugene Martinet, director, will present Blossom Time, with John Charles Thomas as guest star, in addition to other well known artists, next fall. There will also be several productions in the spring, in accordance with the usual schedule of this local opera group, now in its ninth season and steadily growing in popularity.

LUCY MONROE,
known as the "Star Spangled Soprano" because she has sung The Star Spangled Banner over 800 times, records the national anthem with Charles O'Connell as guest conductor of the National Symphony Orchestra in Washington, D. C.

Philadelphia

(Continued from page 30)

The Philadelphia Forum is another outstanding local agency for musical programs. This year, in addition to plays, discussions, lectures, illustrated and unillustrated, dramatic recitals, the Philadelphia Forum program included the following musical events: Dorothy Maynor, the Chicago Symphony Orchestra, Zino Francescatti, Lawrence Tibbett; The Barber of Seville, with Hilde Reggiani and Metropolitan Opera cast; the Boston Symphony Orchestra, José Iturbi, Jascha Heifetz, Walter Damrosch, Alec Templeton, the Philadelphia Opera Company in Eugen Onegin; an all-Philadelphia Evening with Joseph Battista, pianist, Iso Briselli, violinist, and Paul Nordoff, composer-pianist; and Argentinita, Spanish dancer and her ensemble.

William K. Huff is the executive director.

Festival Schedules

Two events of outstanding interest are scheduled for the months of March and May in Philadelphia. A Schubert Festival representing the combined efforts of many of the city's leading musical organizations will be given from March 6 to 10 inclusive. Participating will be the Philadelphia Opera Orchestra with Sylvan Levin, director; the Schubert Festival Chorus of 150 voices, James Allan Dash, director; the Jungermännerchor, Leopold Syre, director; the Curtis Institute, Randall Thompson, director, and the University of Pennsylvania Women's Chorus, Harl MacDonald, director.

Cooperating with the festival will be the Philadelphia Orchestra under Eugene Ormandy, as part of its regular series, and the Federal Symphony Orchestra under Guglielmo Sabatini.

Elisabeth Schumann and Steuart Wilson will appear in a program of Schubert Lieder on March 7.

All of the concerts, except that by the Federal Symphony, will take place in the Academy of Music.

Chamber Music and Lieder will be presented by distinguished faculty members and students of the Curtis Institute of Music. Ralph Berkowitz, Director of the Institute Historical Recital Series, has planned these programs with the collaboration of Randall Thompson, Director of the Institute.

The annual Bach Festival, with Mr. Dash directing, will take place early in May.

Fortunately for the Philadelphia Orchestra concerts of Jan. 10 and 11, Helen Jepson, was the soloist, singing two arias from Mozart's Marriage of Figaro and his concert aria, Ch'io mi scordi di te? These were given with

(Please turn to page 68)

Photo by Maurice Seymour

DANIEL SAIDENBERG
conductor, of the Saidenberg Little Symphony of Chicago, which gave its first New York concert in Town Hall on Jan. 28.

Mary Lida Bowen Booked for Concert and Opera

BALTIMORE, MD.—Mary Lida Bowen, young American soprano, will present a recital at the Lyric on March 20. Miss Bowen, who was born in Baltimore, recently sang the prima donna role in the production of H. M. S. Pinafore at the Lyric by the Baltimore Civic Opera Company. John Charles Thomas appeared as guest star with the company, which has been directed since its formation in 1932 by Eugene Martinet.

Miss Bowen will be heard as Gilda in a performance of Rigoletto by the Baltimore Civic Opera Company on May 12. Robert Weede will be guest star with the company. Miss Bowen is coaching her operatic roles with Maestro Spadoni.

Saidenberg Plans Series

Five years ago Daniel Saidenberg left the Chicago Symphony Orchestra, where for several seasons he occupied the post of solo cellist, to take up the baton, founded the Saidenberg Symphonietta, composed of eighteen picked musicians. He has since given an annual series of four concerts in the Goodman Theatre in Chicago and fulfills more than fifty engagements annually from late autumn to early summer. Wisely Conductor Saidenberg has gone off the beaten path for his programs, offering novelties with the old classics to ultra-moderns with the assistance of noted soloists.

Last fall he organized in New York the Saidenberg Little Symphony, which made its bow in Town Hall on Jan. 28 under the direction of Boosey & Hawkes, featuring compositions published by this well known firm. With his body of fine players, Saidenberg will give three more concerts in New York this season and a number through the East. Besides his Eastern engagements, he will direct his Symphonietta in concerts in Chicago and the Middle West and conduct the Alex Templeton radio program.

Institute Concert

Under the direction of Arthur Christman, the band of the Institute of Musical Art, assisted by a harp ensemble of six players, conducted by Marcel Grandjany, gave a concert on Jan. 24. Ashley Miller was at the organ.

"FIRST LADY OF SONG"

Lotte LEHMANN

Soprano

Metropolitan Opera Association

Management
COLUMBIA CONCERTS CORPORATION
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PITTSBURGH

Symphony and Concerts Make Attractive Seasonal Roster

(Continued from page 17)

phony Orchestra will be released during the spring of this present year. Additional recordings are scheduled for the future.

For the season 1941-42, the orchestra plans to have a twenty-weeks season, with sixteen pairs of concerts to be held in Pittsburgh on Friday evenings and Sunday afternoons. The additional four weeks will be taken up with special attractions including the Ballet Russe and with the tour which will be announced later. World-renowned soloists will again participate in the orchestra's concerts at home. Because of the increased interest in the Pittsburgh Symphony Orchestra's concerts, its Executive Committee is considering additional series of concerts for young people and for those who are especially attracted to popular concerts.

Tour for Orchestra

In planning its tour for the first time since its inception as a major orchestra, the Pittsburgh Symphony Orchestra is repeating its own history. Because the old Pittsburgh Orchestra, under conductors Emil Paur and Victor Herbert, toured twenty-three states of the Union and was considered one of the three great orchestras of the world at that time. This orchestra disbanded in 1910, and the present Pittsburgh Symphony grew out of the efforts of local musicians in 1937, becoming a major orchestra in 1937, with Fritz Reiner as permanent conductor in 1938.

During the present season the orchestra has had splendid attendance and has had interesting programs which have included the standard repertoire, the moderns and a number of American composers. Soloists have included Jascha Heifetz, Yehudi Menuhin, Kirsten Flagstad, Sergei Rachmaninoff, Helen Traubel, Beveridge Webster, Bela Bartok, Zino Francescatti, and Rudolf Serkin. Local soloists have included the Symphony's concertmaster, Hugo Kolberg, and the young Pittsburgh violinist, Betty Jane Atkinson. The assistant conductor, Vladimir Bakaleinikoff, has conducted a pair of concerts and has also appeared as viola soloist.

(Left) FRITZ REINER conductor, Pittsburgh Symphony.

(Right) EDWARD SPECTER, Manager, Pittsburgh Symphony.

During the present year the orchestra has also performed in the high schools of Pittsburgh during school hours, free to the students—thirty concerts made possible under a grant of the Buhl Foundation of Pittsburgh.

May Beegle's Series

May Beegle, Pittsburgh concert manager, reports that she has closed no definite bookings yet for the 1941-42 season, but expects to carry on with her different series about as during the present year. In the remaining months of the present series she will present: Jose and Amparo Iturbi, pianists, March 18; Lily Pons, with André Kostelanetz conducting an orchestra of 75, April 4; Bidu Sayao, soprano, and James Melton, tenor, April 29; the Philadelphia Orchestra on May 3; and the Stokowski Youth Orchestra, May 27. In addition to recital bookings, Miss Beegle also manages the annual series under Pittsburgh Orchestra Association auspices, which this season presented the Chicago Symphony, the New York Philharmonic, the Boston Symphony (two concerts) and the Philadelphia Orchestra. Earlier in the season her bookings included the Metropolitan Opera Quartet, the Barber of Seville Opera Company, Fritz Kreisler, Dorothy Maynor, the Little Ballet, and Lawrence Tibbett. Geraldine Farrar lectured at the 20th Century Club on Opportunities for Successful Musical Careers.

Art Society Sponsors Music

One of the oldest musical societies on this continent is the Art Society of Pittsburgh, established 1873, James A. Bortz, manager. The group is non-commercial, its aim being to advance the cultural interests of the city. The schedule for this season includes concerts by the Belgian Piano-String Quartet, Feb. 3, and Jan Kiepura, tenor, March 10.

PHILADELPHIA

(Continued from page 66)

the true Mozart feeling and beautiful phrasing. Later songs were by Carpenter, Rachmaninoff and Hageman, the Vocalise of Rachmaninoff being particularly noteworthy for shading of tone. Miss Jepson had enthusiastic ovations both before and after her numbers. Further orchestral works conducted by Eugene Olmandy were the charming Haydn symphony "The Clock", and Eight Etudes for Symphony orchestra by Robert Russell Bennett, which Philadelphia heard for the first time, and found definitely delightful Another novelty was the first performance anywhere of Mr. Ormandy's arrangement of Debussy's Reflections in the Water, skillfully orchestrated. The final number was the Strauss' waltz, Wine, Women, and Song.

Orchestral Novelties Heard

A feature of the Philadelphia Orchestra concerts of Jan. 17, 18 and 20, under Mr. Ormandy, was the first performance of a new work by Harl McDonald, From Childhood, for harp and orchestra, written for and dedicated to Edna Phillips, solo harpist of the orchestra, in private life, Mrs. Samuel Rosenbaum, wife of the Orchestra Association's vice-president. It is in three movements, using old English folk songs in a refreshingly simple way. An interlude for harp solo in the first movement, and a brief cadenza in the third were written by Carlos Salzedo, former teacher of Miss Phillips, who played the work with great skill and was recalled many times, Dr. McDonald sharing the honors. The Symphony No. 2 in E flat, by Franz Schmidt, who died two years ago in Vienna, was played for the first time in America. It is not an ultra-modern work, but is definitely reminiscent of other composers in numerous parts. Some of it is pleasing, but leaves little impression on the listeners. Mr. Ormandy's delightful orchestration of five numbers from Handel's Water Music and the Dvorak transcriptions of Brahms Hungarian Dances, Nos. 19, 20 and 21, completed the program.

Pons Feted in Recital

Another very popular recital, in the Emma Feldman All Star Concert Series, was that given by Lily Pons, on Jan. 9, when again the seating capacity of the Academy of Music was exhausted, with several hundred more on the stage. In works of Mozart, Handel, Paradies, Liszt, Chabrier, Debussy, Bishop, Fauré, Huë, Alabieff, Poldini and LaForge, as well as in two arias (Caro nome, and Una voce poco fa), she sang with that ability and ease for which she is noted. Frank LaForge accompanied with marvelous skill and understanding. Frank Versaci played the flute obbligatos beautifully. Numerous encores were demanded and graciously given.

Double Bill Sung

The Philadelphia LaScala Opera Company, Francesco Pelosi, general manager, presented Cavalleria Rusticana and Pagliacci, on Jan. 16, one of the worst nights of the winter. In spite of the icy streets, and biting rain, a large audience assembled to hear fine performances. Delfina Samoiloff as Santuzza revealed a voice of wide power and range, added to a definite dramatic talent. Her delineation of the role was convincing and arresting. Virginia Blaire as Lola both sang and acted well, as did Giuseppe Interrante as Alfio, and Ardelle Warner as Mama Lucia.

Sydney Rayner was the Turiddu in this opera, and the Canio in the next. In both parts, he made a definite "hit". His voice is of good quality and volume and he was loudly applauded. Ivan Petroff as Tonio did an excellent bit of singing in the prologue, while Gloria Vanda made a pleasing Nedda, and scored particularly in the Ballatella. Costanzo Sorvino as Beppe, and Ellwood Hawkins as Silvio were equally good. Theodore Czerwinski was the Villager. The chorus did some splendid work in both operas. Angelo Canarutto was an efficient conductor, and Benjamin Altieri the stage director.

Faculty Programs at Curtis

Two faculty recitals of unusual interest were given in Casimir Hall at the Curtis Institute of Music recently. Rudolf Serkin, pianist, before a capacity audience, with many turned away, played Mozart's Fantasia and Fugue in C (K. 394), Beethoven's "Waldstein" Sonata, and Variations and Fugue on a theme of Bach by Max Reger. In all, Mr. Serkin revealed those remarkable pianistic talents which have made him one of the outstanding pianists.

Dr. Alexander McCurdy, organist, gave an all-Bach program on which again demonstrated that he is an organist and musician of fine attainments. In memory of the late Lynnwood Farnam, he played a Brahms chorale as an encore.

M. M. C.

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"Tito Schipa sang with the purity of production, the exquisitely sustained and modulated phrasing, the distinctness of enunciation, and the aristocratic style for which he has been famous. *He sang* the 'Dream' from Manon *in adorable fashion* and was also uniformly at his best in 'Una Furtiva Lagrima'." —*Pitts Sanborn, World-Telegram*

"His voice is even and well-balanced throughout the entire scale, with *full ringing top notes* and a flowing pianissimo which was clearly audible in the last row of the hall. He sang with special expressiveness and beauty of phrasing, with fire and bravura." —*New York Post*

"For those susceptible to the spell that *really fine singing* can exert, Carnegie Hall was the place to be last night. For its stage was occupied by Tito Schipa." —*Irving Kolodin, New York Sun*

"Remarkably *expert singing.*" *Francis D. Perkins, Herald-Tribune*

"Tito Schipa reminded a large audience at Carnegie Hall last night *what singing should be like.* He revealed extraordinary technique. It was a virtuoso performance. The audience recognized it and was won completely." —*Henry Simon, PM*

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Improved Financial Basis For Pittsburgh's Orchestra

PITTSBURGH, PENNA.—The New Year got off to a fine start here in a symphonic way with a brace of concerts played by the Pittsburgh Symphony Society led by Fritz Reiner. The orchestra is in fine fettle and should the forthcoming Society Board meeting result in expected happenings, continuance of the orchestra will be assured on a better financial basis.

That eminent duo-piano team of Vronsky and Babin gave a return engagement recital under Y.M. and W.H.A. Musical Society auspices that elicited an ovation.

The next evening on the Art Society course brought another two-piano team: Silvio and Isabel Scionti, heard here for the first time. These players excelled in the playing of several Latin American works.

The great Rachmaninoff as soloist with the Pittsburgh Symphony under Reiner won another triumph in the playing of his third piano concerto.

Maurice Dumesnil gave an interesting lecture on Debussy under auspices of the In-And-About-Pittsburgh Music Educators Club.

NBC Wind Quintet Heard

The New Friends of Music presented for the first time here the admirable NBC Wind Quintet, with Ferguson Webster, pianist, and Hugo Kolberg, violinist. Mr. Webster's brilliant musicianship and skillful pianism merged beautifully with four of the NBC players in performance of Mozart's quintet for piano and wind instruments. Mr. Webster then joined Mr. Kolberg in playing Beethoven's Kreutzer sonata.

Climaxing the occasion came the playing of Arnold Schönberg's provocative quintet for wind instruments. A batch of persons left the hall after the second movement of this work was played, and another group walked out following completion of the third section.

Marvin Maazel, one of the foremost of younger pianists, gave an impelling recital at the Ambridge High School, near here. He played a number of his own arrangements that won acclaim. These included Rheumatismanian Rhapsodinette (first time), a caricature of the Dinicu-Heifetz Hora Staccato, Tchaikovsky's None but the Lonely Heart, Paganini's Moto Perpetuo, Music Box, from Brazumba Suite, and Saint-Saëns' Presto Furiosa.

A large audience turned out for the first appearance here of the Littlefield Ballet. Jeno Donath led the orchestra. Café Society and Barn Dance scored heavily.

R. L.

Harrisburg Forces Enter New Year

HARRISBURG, PENNA.—The Harrisburg Symphony Orchestra, George King Raudenbush, conductor, opened its season auspiciously, by playing an all-Tchaikovsky program to a capacity house, at a concert for young people. Myrtle Zorger, local pianist and chairman of the women's committee for the orchestra, played the first movement of this composer's piano concerto. At its first subscription concert, Simon Barer played this concerto.

The orchestra, now in its eleventh season, plays in the beautiful Forum of the State Education Building, seating 1,833. The series includes five concerts by the Harrisburg Symphony Orchestra and two concerts by the Philadelphia Orchestra.

Heard as soloist recently was Robert Virovai, violinist. To be heard are: Feb. 4, Whittemore and Lowe, two-piano team; March 18, Helen Traubel, soprano; April 15, the Philadelphia Orchestra, and April 29, Patricia Travers, violinist.

The series of four Monday afternoon concerts for young people also included an appearance recently by Harold Jauss, violinist. To be heard are: Feb. 3, Whittemore and Lowe; March 17, Harry Houdeshel, flutist and Marie Mellman, harpist.

Mr. Raudenbush has been the sole conductor during its eleven seasons. George Rees Naugle has served as manager during that time.

Theodore Karhan is president and is also assistant conductor of the orchestra. The orchestra numbers eighty-five players, professional and semi-professional. All are members of the American Federation of Musicians.

The orchestra this season has given the premiere of a symphonic poem, Evangeline, by Noah Klauss, a member of the first violin section and also presented Prokofieff's Peter and the Wolf.

The orchestra is maintained through the sale of subscriptions and its supporting Symphony Society of Harrisburg. Mrs. Arthur H. Hull is president of the latter.

Englewood Concert

Nana Genovese-Gazzale recently presented a group of her vocal artists at the Actors Fund Home in Englewood, N. J. Those taking part in the program were Jeanne Markey, Olivia Ham, Evelyn Robertson, Margaret Morschen, Ann Poitras and Harold Bertelsen. Edith Thompson was the accompanist.

Photo by Josephine Rossi

MARIE LUVISO,

dramatic soprano, will be heard in concert in Philadelphia early in April. She recently returned to New York from a series of engagements in Florida.

N. Y. Singing Teachers Present Third Young Artists' Concert

The third in the series of Young Artists' Concerts, under the auspices of the New York Singing Teachers' Association, on Jan. 14 in the Hotel des Artistes, presented Meta Korbitzki, soprano; Jane Barrett, mezzo-soprano; Marie-Louise Quevli, mezzo-contralto; and John Campbell, tenor. Edward Harris was at the piano.

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Orchestral Appearances

in

1940-41

Photo by Morse

Percy GRAINGER

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New York, Herald-Tribune

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TORONTO DAILY STAR, Sept. 2, 1940

"Miss Glaz accomplished her arduous task impressively. Not many singers have the musicianship essential to the contents of such music as this. Her interpretations were rewarding from both the tonal and interpretation facets."

NEW YORK HERALD-TRIBUNE, JANUARY 27, 1941

"She sang the highly difficult songs remarkably well, her large, intense tones being most commendably accurate throughout their exacting measures."

NEW YORK TIMES, JANUARY 27, 1941

RECENT ORCHESTRAL ENGAGEMENTS

Boston Symphony, Koussevitzky conducting
NBC Symphony, Toscanini conducting
New Friends of Music Orchestra, Stiedry conducting
Indianapolis Symphony, Sevitzky conducting
Toronto Promenade Concerts, Reginald Stewart
NBC Symphony, Izler Solomon conducting

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Golschmann Reappointed for 11th Season

By OSCAR CONDON

ST. LOUIS, MO.—John Edwards, manager of the St. Louis Symphony Orchestra, has announced that plans for 1941-1942 include a season of 23 weeks under the baton of Vladimir Golschmann, who will occupy the St. Louis podium for the eleventh consecutive year. Approximately 60 concerts will be given in St. Louis, 18 Friday-Saturday pairs, 10 students concerts, a Pension Fund Concert, special and popular series.

The orchestra is planning three tours. The first in late November and early December is to include Illinois, Indiana and Ohio. The second in February, 1942, will be a Western trip that will also take in dates in the orchestra's Iowa territory. The annual Southern and Southwestern tour will be made in March.

Prominent soloists will again be presented in St. Louis with the orchestra and the appearance on many out-of-town concert courses is already assured. Conditions locally seem extremely encouraging, with renewed interest in the activities of the orchestra being manifested on all sides.

Guest Conductors Appear

The St. Louis Symphony Orchestra did a flourishing business during December. It had the field to itself as far as concerts were concerned and the holiday box-office results set a new record. Golschmann shared the podium with two guest conductors while enjoying his annual mid-season vacation, giving way first to Sir Thomas Beecham and later to Jose Iturbi. Sir Thomas won an immediate success through his distinguished handling of an orchestra he had never seen before, as well as for his eloquent interpretations of important scores, which included his own arrangement of Handel's suite, The Faithful Shepherd, Mozart's "Linz" symphony, Delius' Summer Night On The River and the first symphony of Sibelius. Conducting without score, he projected the music with careful detail and musicianly understanding. The orchestra gave its famed leader its very best efforts, resulting in a great popular demonstration of approval for both at the close of the concert.

Jose Iturbi's showmanship was in evidence as he appeared in the dual role of conductor-pianist, playing the Beethoven C minor concerto and conducting the orchestral accompaniment simultaneously. His interpretation of the concerto was brilliant and technically excellent but the cohesion between piano and orchestra was less than might have been desired. Iturbi's readings of Glinka's overture to Russlan and Ludmilla, the Dvorak New World Symphony and De Falla's dances from The Three Cornered Hat were individual and well studied, conducted without score and received with wholehearted approval.

Schmitz Soloist

E. Robert Schmitz was the assisting artist at one of the December concert pairs playing the Prokofieff C major concerto, which the composer himself introduced to these concerts two years ago. Schmitz, a well known exponent of the moderns gave a more enlightening performance of this work than did the composer, and at the conclusion was prevailed upon for several encores. Mr. Golschmann gave a first time performance of Paul Nordorff's suite for orchestra, an opus in six parts, well contrasted thematically and interestingly orchestrated. In addi-

(*Please turn to page* 74)

Photo by Rama Studios, London

ETHEL BARTLETT AND RAE ROBERTSON,
duo-pianists, gave their only New York recital of the season at Town Hall on Jan. 5.

Bartlett and Robertson Play in White Plains

WHITE PLAINS, N. Y.—Ethel Bartlett and Rae Robertson in a two-piano recital were presented recently in the Olney series at the County Center. Jeanette MacDonald's concert was an extra-series attraction. Bartlett and Robertson are favorite artists in Westchester and, as usual, drew a large crowd. Miss MacDonald's concert, her only one in the Metropolitan area, attracted a large number of curious musicians as well as a movie interested crowd.

Alec Templeton gave a concert at the Center, Jan. 6, under the auspices of the Westchester Girl Scouts. His improvisations and impersonations kept the large, friendly audience in a state of amazement and merriment. E. H.

Introduce Premiere of Fuleihan Concerto

HEMPSTEAD, N. Y.—Ethel Bartlett and Rae Robertson, English duo-pianists, gave the world premiere of a concerto by Anis Fuleihan, written for the Nassau Philharmonic Society with that ensemble at Hofstra College here on Jan. 10. The orchestra is now in its eighth season. On March 14 Stanley Chapple will lecture under its auspices and on March 21 Richard Hale will be soloist.

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ST. LOUIS

(Continued from page 72)

tion, Strauss' Death and Transfiguration, and excerpts from Wagner's Die Meistersinger aroused great enthusiasm for Golschmann's brilliant treatment.

The concert pair for holiday week brought forth a well organized orchestral program which included a Bach-Tansmann Toccata, Tchaikovsky's fifth symphony, Sibelius' Finlandia, Strauss' Rosenkavalier waltzes and the Ravel Bolero. The box-office receipts for the Friday afternoon concert were the largest in the sixty-one years' history of the orchestra for a concert without soloist, and the Saturday evening concert was a close match. Enthusiasm was unbounded, resulting in an ovation which brought Mr. Golschmann back to the dais many times.

Alma Cueny, concert manager, states that tentative plans for the 1941-42 season have not yet taken final shape. Bookings will be made at a later date.

William E. Morgan, Jr., director of the Concert and Lecture Course of the Principia College of Liberal Arts, states that bookings for the coming season are being made.

Handel Oratorio Planned at University of Missouri

COLUMBIA, MO.—An impressive program of musical events had been scheduled for the 1941 series of the University of Missouri under Dr. James T. Quarles. On Feb. 10 the St. Louis Symphony will be conducted by Vladimir Golschmann. Nathan Milstein, violinist, will appear on March 31 and the Philadelphia Orchestra, under Eugene Ormandy, on April 28. Gladys Swarthout and Beveridge Webster were heard at earlier concerts.

In addition, the University is to present Handel's oratorio Israel in Egypt with a chorus of 225 voices. On May 21 the Brahms Requiem will have its third performance here. The University Orchestra, conducted by Dr. Paul van Bodegraven, has a personnel of 52 with complete instrumentation.

Northwest Missouri Teachers College Has Course

MARYVILLE, MO.—The concert course for the current year at the Northwest Missouri State Teachers College concludes with appearances of Fray and Braggiotti, duo-pianists, Feb. 10, and the Chicago Little Symphony, Hans Lange conductor, May 7. Advantage is taken of open dates of artists and ensembles who happen to be in the vicinity. The Morningside College Choir and the Drake University Band have just been booked. This concert course is an educational feature, and does not depend upon the local citizens for its support.

The chairman of the Music Department is Dr. Reven S. De Jarnette.

Saint Joseph Fortnightly Club Maintains Students' Fund

ST. JOSEPH, MO.—The Fortnightly Musical Club, celebrates its fiftieth anniversary this year. To mark the occasion a tea was given in honor of the daughters of the founder, Jessie L. Gaynor. Mrs. Nati Block is president and Louise Miller, chairman of the program committee. Membership now totals 577.

The 1941 season opens with a vocal ensemble program in February, when Helen Marshall, soprano, will appear. In March, a concert version of the opera Cavalleria Rusticana will close the season.

Economic Brightness Spurs Kansas City's Activities

WALTER FRITSCHY,
Kansas City Concert Manager.

By MRS. PAUL C. BARBEE

KANSAS CITY, MO.—Due to the consistent economic progress in this entire Mid-West area, the forecast is a bright year for this Heart of America city. In consequence there is increased music mindedness among young and older students, greater interest and endeavor in studio and music school activities, and increased attendance at concerts.

Bank deposits total 510 million dollars, a new peak. Huge government plants now in construction, the 18-million dollar ammunition plant, the 10-million dollar bomber plant, and the army quartermaster depot will open the door of employment to thousands. Add to this our greatest source of wealth, the soil, and Kansas City's almost unparalleled railroad transportation facilities and the future looks propitious.

Philharmonic Orchestra Plans

The Kansas City Philharmonic Orchestra, now in its 8th season, under Karl Krueger, conductor, will continue its Young People's concerts, "Pops" and novelty series, subscription pairs, and

(Please turn to page 80)

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—Le Soir (Brussels)

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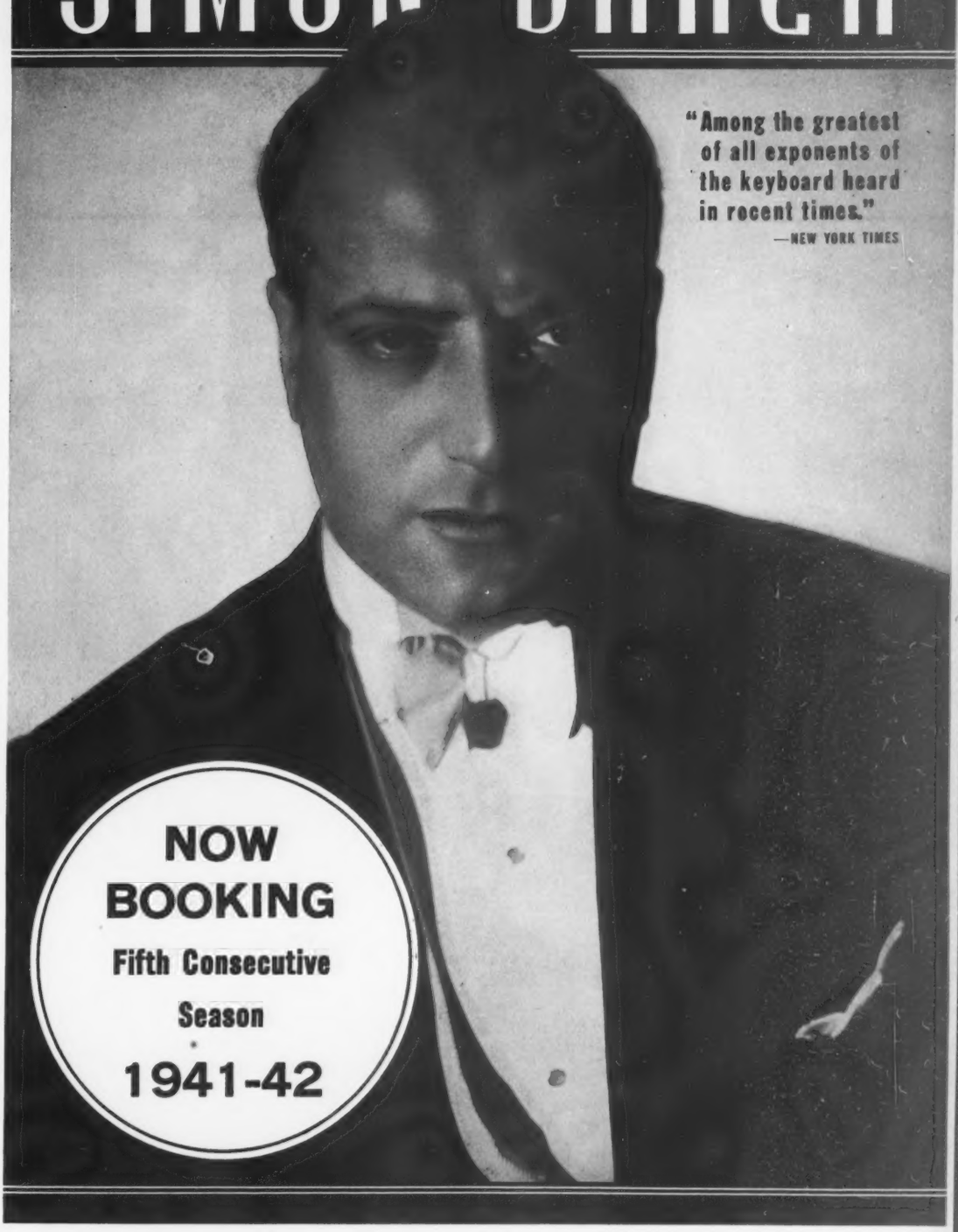
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"One of the supreme masters of the keyboard."
—N. Y. Herald-Tribune

"A superb technique — incredibly all-encompassing."
—New York Post

IN listening to the exquisite playing of Simon Barer, one was constantly reminded of the pianist Vladimir de Pachmann. Like that genius of the keyboard, Simon Barer approached his interpretations primarily from the lyric angle. The absolute control of limpid tone and the flawless technique permitted the most exacting passages to be tossed off with supreme lightness and dispatch.

His presentations of the Liszt Sonata in B Minor and of the Chopin Scherzos were examples of the most exalted type of pianistic attainment. Liszt's herculean Sonata was as unsurpassably envisaged as all else Mr. Barer attempted. For sheer virtuosity in octave playing and passage-work, it was beyond praise. But it was far more than an exhibition of transcendent bravura. Mr. Barer had an individual and provocative conception of the Sonata as a whole, whereby the entire content moved toward a great climax. The Chopin Scherzos were marvels of clarity and precision, and filled with imaginative touches, invariably purveyed in velvety, singing tones.—N. Y. Times

ONE of the supreme masters of the mechanics of the keyboard, Simon Barer has qualities which set him apart among his illustrious contemporaries. Not many pianists can toss off the work's cascading octave passages with such astounding ease, or unravel its many other technical intricacies with such flawless accuracy.
—N. Y. Herald-Tribune

HE began with a profoundly moving presentation of two Choral Preludes by Bach, followed by an amazing performance of Scarlatti's shimmering G major Sonata and continued with a monumental interpretation of Liszt's B minor Sonata. In this, his tireless fingers tossed off involved passages with the utmost ease, revealing a technical command that was as remarkable as it was thrilling.
—N. J. Journal and American

BARER has a superb technique—incredibly all-encompassing. He can speak lightly, as he did in the Scarlatti Sonata, or he can thunder, which he did with telling effect in the Liszt work; and in each case, his playing is remarkable for its clarity, for the perfect dynamic balance created within given dimensions, and for its consistently attractive quality of tone.—N. Y. Post

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—VIRGIL THOMSON,
N. Y. Herald Tribune

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  —VIRGIL THOMSON,
  New York Herald Tribune, Dec. 11, 1940

- **"Robert Casadesus . . . is a mature musician for whom a public appearance seems to be the culmination of hours and days of exploration and adventure. . . . His interpretations have logic for the mind and appeal for the heart. . . . The piano sang and glowed . . ."**

  —HOWARD TAUBMAN,
  New York Times, Dec. 11, 1940

- **"Robert Casadesus doesn't have any stage affectations at all . . . He just happens to play the piano about as well as it can be played . . . a strict, sensitive, profoundly musical interpretation . . . He plays like a god . . ."**

  —HENRY W. SIMON,
  PM, Dec. 11, 1940

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— Boston Post, Dec. 13, 1940

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—Walter Terry, N. Y. Herald-Tribune

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—Vernon Rice, N. Y. Post

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The Dance as a Career

(*Continued from page 22*)

he is destined to seek a professional or teaching career.

If a teaching career is the choice, a recognized college in which dance is given as a major subject should be selected. The University of Michigan also specializes in the dance. In several women's colleges—such as Bennington, Sara Lawrence, and Mills—dance is a major course. If a student completes the four year college course, he is equipped and authorized to teach in any college. Almost every college in the country now has dance courses in the Physical Education Departments, for which full credit is given. The prestige and salary is comparable to that of any other college teacher. Statistics show that the trend toward dance in formal education is constantly rising.

On the other hand, the professional should be definitely settled on what type of dance he will specialize. An intelligent teacher should help determine this. Then to a dance center, which might be New York, Chicago or Los Angeles—wherever the personality or organization that specialized in his field is located.

Daily lessons are an absolute necessity for the career dancer. The tuition under a reputable teacher is generally $35.00 to $40.00 a month. I am not in a position to speak for other cities, but in New York one can manage to exist on $15.00 a week. It is possible to earn some compensation while studying. Studios are known to receive calls for commercial or artists models, walk-on bits in a floor show, and teachers. Although it is almost impossible to earn enough to cover all expenses, there are opportunities for financial assistance.

It is impossible to say how long it might take before being accepted by a professional group. However, when one finally land an appointment the average salary is $40.00 a week while working. Soloists earn anything from the minimum to fairly attractive salaries; but the percentage of artists who climb to fame and fortune is relatively small.

It can be concluded that the cost of either pursuit—teaching or professional dancing—is practically the same, as the college tuition is equivalent to professional study. There is a difference in security, of course; for the teacher once placed, is assured a steady income, while the dancer lives an artist's life of uncertainty.

At no time should the importance of music or eurythmics be ignored. Courses in both should be taken at every opportunity. It is not always necessary to strive to be a virtuoso, but it is at all times necessary to be a thorough musician. Theory, musical analysis, attendance at concerts, and association with musicians are indispensable for those who have chosen dance as their life's work. And while speaking of the dancer's need for studying music, a word might be said about many musicians need for the study of scientific movement, especially those singers with operatic ambitions.

EUGENE LORING

Eugene Loring Signs with William Neill, Inc.

Eugene Loring, young American dancer and choregrapher, has signed a contract with William Neill, Inc., for a concert tour. This season he will dance with the Ballet Theatre again during the New York engagement, after a successful Chicago season. Three of his ballets will be done by the organization this year, with Mr. Loring starring as dancer. They are The Great American Goof, based on a story by William Saroyan; Billy The Kid and a new ballet, Man from Midian, which will have its world premiere next month.

Mr. Loring will fulfill a limited number of recital dates this spring, and next season is contemplating making a coast-to-coast tour.

Club Hears Margaret H. Smith

The Timely Topics Club, Mrs. Ross Raymond Sigsbee, founder-president, presented Margaret Henderson Smith, soprano, at the Woman's Club House, New York. Pauline Morgan was the accompanist.

Dance Recitals in N. Y.

Columbia University presented La Meri in one of her lecture-demonstrations on the principal forms of Indian dancing. In the dances Mme. La Meri was assisted by pupils of her school. Earl Hall, the locale of the first program, on Jan. 14, was filled with faculty and students and one recognized many of the artist's regular devotees. Exactly one week later, on Jan. 21, Mme. La Meri discussed the history and technique of Japanese dancing. This was illustrated by excellent films, dances by La Meri, and, finally, a dance by the pupils of the School of Natya, where the demonstration was held.

Martha Graham in New Program

Martha Graham gave her first formal New York recital of the season on Jan. 20, at the Mansfield Theatre. The house was completely sold out and there were many standees. Three major works were offered, two of which had not been previously seen in New York. These were El Penitente (The Penitent), and Letter to the World. The former is the type of work that is immediately exceptionally well liked, or disliked, allowing room for no other opinion. There were representatives of both sides throughout the huge audience. However, the work is highly imaginative and there are many picturesque spots that all enjoyed—Miss Graham, as the Mary Figure, portrayed the Virgin, Magdalen and Mother; Erick Hawkins was the Penitent; and Merce Cunningham was the Christ Figure. The music was by Louis Horst, and costumes and masque were by Ediyth Gilfond and Isamu Noguchi, respectively.

Emily Dickinson Study Premiered

Letter to the World, with a little tightening up, a few bits omitted, and a little more attention to the group possibilities, could easily rank as one of the great works of the present period. The title is a line from a poem by Emily Dickenson, and all the lines spoken by Jean Erdman (who also takes part in the choreography) are from various poems by the same author. The movement is based on Miss Dickenson's imaginative world rather than on facts from her life. All is delicately handled, and Miss Graham, in the principal role as One Who Dances, is assisted by her entire company. Erick Hawkins, Jane Dudley, Merce Cunningham, Sophie Maslow, Frieda Flier, Nina

(*Please turn to page 124*)

World Famous Tenor
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KANSAS CITY

(Continued from page 74)

opera intime (introduced successfully by Mr. Krueger this season).

Walter Fritschy's concert series (33 years old) will again offer world-famed artists and attractions.

The 1941 National Music Competition Festival (ninth region) meeting will be held in Topeka, Kan., in the spring, bringing 15,000 children from seven states. It is expected to have a big bearing on increased study, just as last season, when it was held in the Municipal Auditorium here.

The Kansas University's summer music camp at Lawrence will be held for the fourth season.

The N. De Rubertis Orchestral Training School Orchestra is having an active year. The Thaviu String Quartet series is another feature of music here.

The Kansas City University's annual opera presentation and quartet series also contribute to local musical richness of our local calendar.

Fortunate indeed are we in an impresario of the calibre of Walter A. Fritschy, through whose insight and discernment outstanding world artists have been heard here for thirty-three years. The final concert of the Fritschy Sunday afternoon series will be given by Vladimir Horowitz, pianist, on March 2.

The Evening Fritschy Series offers Zino Francescatti, violinist, Feb. 4; Jussi Bjoerling, Metropolitan tenor, Feb. 18; Rudolf Serkin, pianist, March 18; Lina Pagliughi, coloratura soprano with John Amadio, flutist, April 1.; and Lawrence Tibbett, Metropolitan baritone, April 18.

Philharmonic Orchestra Events

Kansas City is also most fortunate in having Karl Krueger, conductor of the Philharmonic Orchestra, whose various Philharmonic series and out of town tours have stimulated music in no uncertain way. As new president of the Kansas City Conservatory, where the Philharmonic's first chairmen are instructors and the preparatory orchestra is established, Mr. Krueger has again displayed unusual vision in concentration of effort, musically speaking.

Soloists for the remaining concerts of the orchestra this season are: Lois Craft, Philharmonic harpist, Feb. 6-7; Mischa Elman, violinist, Feb. 20-21; Guiomar Novaes, Brazilian pianist, March 6-7.

The beautiful Music Hall of the Municipal Auditorium, one of the most complete, most effective halls of its size any where seating 2700, houses both the Philharmonic concerts and the Walter Fritschy attractions.

Chamber Music and Recital Series

The Thaviu String Quartet composed of the following Philharmonic musicians: Samuel Thaviu, first violinist and director; Sol Bobrov, second violin; Karl Fruh, cello, and Harold Newton, viola, enter their fifth season. The Kansas City Chamber Music Society, a non-profit organization, has sponsored the concerts, which are a great cultural asset to our city. Remaining programs are on Feb. 9 and March 3 in U. S. Epperson Hall of the Kansas City Art Institute.

The Harding String Quartet composed of Joseph Harding, first violin and director; Markwood Holmes, second violin; Carl Douglass, viola and Delsohn Conway, cello, will give their series in late spring at the Jewish Community Center.

Mu Phi Epsilon Morning Musicales take place in the striking, modern Thomas A. Edison Hall. Programs Jan. 28 and Feb. 25 conclude their activities for the scholarship fund. Mrs. Wm. Crawford is president.

Sigma Alpha Iota afternoon concerts are presented the third Sunday of each month in Atkins auditorium of the William R. Nelson Gallery. Mrs. Tyree G. Newbill is president.

GRAND RAPIDS

By HELEN BAKER ROWE

GRAND RAPIDS, MICH.—Evidence of the growth of musical interest and ability in this community is the formation of a junior orchestra of about sixty students of high school and college age. It was promoted and sponsored by the Grand Rapids Symphony Society, and made its first appearance at the Christmas concert of the Grand Rapids Symphony Orchestra. Gaylord C. Gill, a member of the Board of Directors, has been named counsellor for the younger group, and Leo Krakow, concertmaster of the adult orchestra, has been named conductor.

Mr. Krakow announces that the orchestra, which is complete as to instrumentation, will give two concerts this Spring. Much credit should be given to Donald Armstrong, supervisor of music in the public schools, and his corps of assistants, who gave the preliminary training which made this organization possible.

The Grand Rapids Symphony Orchestra continues with its seven regular concerts, under the presidency of James H. Sheppard, and the management of Hugh MacMillan. Its new conductor, Thor Johnson, has won the confidence and affection of both audience and orchestra men, and the concerts which he has directed have been enthusiastically received. The Board of Directors look forward to a successful and prosperous season in 1941-42.

Another new venture in the musical field has been the organization of the Chamber Music Guild, sponsored by Walter Clark, patron of music. Its Guild String Quartet, consisting of Ned Colby and Carl Bernt, violins, Emanuel Jablonski, viola, and William Kay, cello, plans to give six concerts this year, using local musicians as assisting artists. Other ensemble groups will be brought to the city in the future.

Bach Festival Founded

The minister of music in Park Congregational church, C. Harold Einecke, inaugurated a Bach Festival last year with such success that it has been decided to make it an annual affair. This year Mr. Einecke's Chancel Choir, assisted by the local WPA Orchestra, directed by Laurence Powell and assisted by local soloists, and by Emory L. Gallup, organist in the First Methodist Church, Evanston, Ill., will present the Mass in B minor. Arthur Poister, teacher of organ at Oberlin Conservatory of Music, will give an organ program assisted by the orchestra and individual members. Peter Pears, English tenor, will sing a solo cantata, and three songs.

East Church Course is flourishing under the management of Mrs. Reginald P. Aldrich, and will continue to present fine artists. The program for next season has not been completed. As an extra concert at the close of this year's series, Mrs. Aldrich will present the popular tenor, Allan Jones. She already reports a large advance sale.

Calvin College Chorus of 490 voices, under the direction of Seymour Swets, presents an annual performance of Messiah, with local and outside artists assisting. It also plans to sing another oratorio in the Spring. This year it will be Elijah, with Raymund Koch, bass-baritone of Chicago, in the title role. There is a possibility that this may be costumed and dramatized.

Compositions by Outstanding Composer Members of

SIGMA ALPHA IOTA

Broadcast over WNYC During American Music Festival

Programs under the auspices of the New York Headquarters

Feb. 15, 1941
1:05-1:30 P.M.

Feb. 22, 1941
1:05-1:30 P.M.

ELINOR REMICK WARREN
of Los Angeles, California
National honorary member
"Sailing Homeward" (Ditson)
"If You Have Forgotten" (G. Schirmer)
Helen Marshall, Soprano
(Honorary, Alpha Kappa Chapter)

RUTH KLAUBER
of Chicago, Illinois
Honorary, Pi Chapter
"Treasure Island" (Clayton F. Summy)
Maro Ajemian, Pianist
(Active, Alpha Theta Chapter)

GLADYS MAYO DEL BUSTO
of New York City
Honorary, Alpha Theta Chapter
Two Bagatelles for Bassoon and Piano:
"Chinese Nocturne" (mss.)
"Grotesque Dance" (mss.)
Angel del Busto, Bassoonist

MARY TURNER SALTER
1856-1938
Honorary, Kappa Chapter
"The South Wind" (Schirmer)
"The Lamp of Love" (Schirmer)
Roma Swarthout Slaughter, Soprano (Honorary, Nu Chapter)

LOUISE TALMA
of New York City
Honorary, Alpha Theta Chapter
"Two Sonnets from the Portuguese" (J. Fischer)
Helen Marshall, Soprano

GENEVIEVE DAVIS
of New York City
Patroness, Alpha Theta Chapter
"Eventide" (Galaxy)
Richard Reeves, Baritone

MADALYN AKERS PHILLIPS
of Chula Vista, California
Honorary, Iota Delta Chapter
"Because it Knows"
"I Cannot Weep" (mss.)
Roma Swarthout Slaughter

JULIA SMITH
of New York City
Honorary, Alpha Theta Chapter
Aria from Opera, CYNTHIA PARKER:
"The Years Are Long" (mss.)
Donald Rogers, Tenor

SIGMA ALPHA IOTA CHORALE programmed on both broadcasts, played by

Feb. 15

Margaret Fountain, *violinist*
Maro Ajemian, *pianist*

GERTRUDE EVANS, National President
LAURA NELL THRIFT, N. Y. C. Representative,
Director of Broadcasts

Feb. 22

Angel del Busto, *bassoonist*
Gladys Mayo del Busto, *pianist*

The Amazing Notices of

Francescatti

MAKING HEADLINES FROM COAST-TO-COAST

• San Francisco—December 11, 1940

"A violin star of first magnitude."
—Alexander Fried, Examiner

"If fiddle notes were dollar bills, Francescatti would be one of the world's lordliest financiers."
—Alfred Frankenstein, Chronicle

• Chicago—December 27, 1940

"The unprecedented, not to say the forbidden, happened when, after Francescatti had played Lalo's Symphonie Espagnol, the public in its enthusiasm interrupted the course of a Symphony program and broke the rule banning encores."
—Eugene Stinson, Daily News

• Cincinnati—January 4, 1941

"Proved that the realm of music is still full of adventure and genuine romantic interest."
—Howard W. Hess, Times-Star

"Prodigious violinist . . . little short of supernatural. At the conclusion pandemonium broke loose."*—Frederick Yeiser, Enquirer*

• Boston—January 16, 1941

"His glittering fingers electrified and delighted his audience."*—Edward Downes, Transcript*

• Toronto—January 10, 1941

"To hear him play last evening was to believe that he was born playing . . . Francescatti plays like one possessed. . . . A revelation of uncanny beauty. Lovers of violin music will count the hearing of Francescatti among their best musical experiences."*—Edward W. Wodson, Evening Telegram*

• Columbus—January 23, 1941

"Francescatti is a violinist and a Frenchman. No better musical combination could exist."
—Dispatch

• Detroit—January 30, 1941

"Now in his second season in the United States, has been startling the natives everywhere with his playing . . . an all-around thumping success."
—Russell McLaughlin, News

February and March Engagements

Ford Broadcast—Kansas City Recital—3 Appearances with New York Philharmonic-Symphony—2 Appearances with Pittsburgh Symphony—Oberlin, Ohio, Recital—Soloist with Rochester Philharmonic—Concert at Princeton University—Soloist with Indianapolis Symphony—Appearance on Philadelphia Forum

Baldwin Piano

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Brooklyn (Recital)
Brooklyn (Orchestra)
Chappaqua, N. Y.
Garden City, N. Y.
MacMillan Theatre, N. Y. C.
Malone, N. Y.
New York (Town Hall Recital)
Altoona, Pa.
Bryn Mawr, Pa.
Lancaster, Pa.
Baltimore, Md.
Tahlequah, Okla.
Ada, Okla.
Chickasha, Okla.
Tonkawa, Okla.
Leavenworth, Kans.
Wichita, Kans.
Wheeling, W. Va. (2)
Huntington, W. Va.
Salisbury, N. C.
Charlotte, N. C. (2)
Columbia, S. C.
Hartsville, S. C.
Rock Hill, S. C.
Cleveland, Ohio (Orchestra)
Council Bluffs, Iowa
Red Oak, Iowa.
St. Joseph, Mo.
Springfield, Mo.
Fremont, Nebr.
Kearney, Nebr.
Central City, Nebr.
Columbus, Nebr
Omaha, Nebr.

PLAYED MORE THAN 50 ENGAGEMENTS LAST YEAR

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Sigma Alpha Iota Broadcasts Works by Composer Members

Sigma Alpha Iota, Gertrude Evans, national president, is holding a series of broadcasts over WNYC under the auspices of the New York Headquarters of the fraternity. These programs, inaugurated last May 11, are a Saturday feature of the station. During the American Music Festival of WNYC, Sigma Alpha Iota will present compositions by eight of its prominent composer members. Music by Elinor Remick Warren, Ruth Klauber, Louise Talma and Genevieve Davis will be heard Feb. 15 with Helen Marshall, soprano, Maro Ajemian, pianist, and Richard Reeves, baritone, as soloists. Compositions will be programmed on Feb. 22 by Mary Turner Salter, Gladys del Busto, Madalyn Akers Phillips and Julia Smith, with the soloists Roma Swarthout Slaughter, soprano, Angel del Busto, bassoonist, and Donald Rogers, tenor. The Sigma Alpha Iota Chorale will open and close both programs, Margaret Fountain, violinist, and Maro Ajemian, pianist, playing Feb. 15, and Angel del Busto, bassoonist, and Gladys Mayo del Busto, pianist, appearing Feb. 22.

100 Published Works

Elinor Remick Warren, composer and pianist of California, a national honorary member of Sigma Alpha Iota, has had more than 100 of her works published. Her compositions include songs, piano pieces, choral works, chamber music, and, more recently, orchestral works of major importance. Her cantata for women's chorus, baritone and harp soloists and orchestra, The Harp Weaver, was performed in New York at Carnegie Hall, and her choral symphonic poem, The Passing of King Arthur, was given its world premiere in 1940 by the Los Angeles Philharmonic Orchestra and Los Angeles Oratorio Society and soloists under the direction of Albert Coates.

Won State Contest

Ruth Klauber of Chicago, also a pianist and composer, is an honorary member of Pi Chapter. Her two-piano Caprice won the Illinois State Contest in 1938. Other compositions are piano solos; trios for piano, violin, cello; songs. "To write a sexless composition is the height of my ambition," says Miss Klauber, a desire caused by the remark, "For a woman composer she is pretty good."

Holder of Many Prizes

Louise Talma, pianist, organist, composer and teacher of New York City, is an honorary member of Alpha Theta Chapter of Sigma Alpha Iota. She is on the staff of the Fontainebleau School of Music in France, and is a member of the faculty of Hunter College, New York. Miss Talma's choral works have been heard in Town Hall; and her songs given at the League of Composers concerts. Among many prizes won by this musician are: Isaac Newton Seligman Prize for composition at the Institute of Musical Art three consecutive years—1927, 1928, 1929; Pleyel Prize, 1927, and Presser Prize, 1928, at Fontainebleau, for accomplishments in piano; Joseph H. Bearns Prize of $1,200, Columbia University, 1932; Society for the Advancement of Women in the Liberal Arts, prize in Composition, Paris, 1937; Stovall Prize for Composition, Fontainebleau, 1938 and 1939.

Began As Pianist

Genevieve Davis of New York City, a Patroness member of Alpha Theta Chapter, began her career as pianist, later becoming concert singer (mezzo-contralto), accompanist, and teacher of piano, culminating her musical efforts in the composing of songs. Eventide (Galaxy) has been sung by John Charles Thomas on the Ford Hour, by Donald Dickson on the Chase and Sanborn program, and has been given by prominent artists in concert. This number is on the preferred list of songs for contralto in Kentucky for state school contests. Other vocal solos by Miss Davis are I Am Joy; Caprice; Children of Light. Her Love at Dusk was arranged for the St. Cecilia Chorus and programmed by that organization in New York at the Waldorf-Astoria.

Also a Writer

Mary Turner Salter (1856-1938), an honorary member of Kappa Chapter of Sigma Alpha Iota, was singer, composer and teacher and was considered one of the foremost song composers of America. She wrote the lyrics as well as the music of her creative output. A good musician, Mrs. Salter composed her songs almost anywhere—shelling peas on her back porch, or with little son Billy in Central Park. She also was a versatile writer, at home in the Orient as well as Occident. Mrs. Salter wrote cycles of songs—From Old Japan; Love's Epitome. If she had favorites among her songs, they were Songs of the Four Winds, Last Night I Heard the Nightingale; and Lyrics from Sappho.

Plays Several Instruments

Gladys Mayo del Busto, a native of Texas, an honorary member of Alpha Theta Chapter, is a pianist and now on the faculty of the Institute of Musical Art of the Juilliard School of Music. Mrs. del Busto plays several orchestral instruments, of which her favorite is the viola. Her compositions include songs, piano, cello and clarinet pieces, viola sonatas, a symphonic poem for orchestra, and choral works.

Sets Sacred Drama

Madalyn Akers Phillips of Chula Vista, California, honorary member of Iota Delta Chapter, is an organist, pianist and composer whose latest achievement is a sacred drama set to music. Her setting of the Lord's Prayer has been dedicated to and sung by Lawrence Tibbett. Mrs. Phillips is active in bringing good music and the artist to the masses, particularly in her local community.

Orchestral Work in Premiere

Julia Smith, an honorary member of Alpha Theta Chapter of Sigma Alpha Iota, is a pianist and composer, native of Texas. Miss Smith is on the faculty of the Juilliard School of Music. A new Suite for orchestra is to be played for the first time by Frederique Petrides and the Orchestrette Classique, March 2 in New York. Outstanding among her compositions are Episodic Suite for piano, also arranged for orchestra, published by Harold Flammer; her opera, Cynthia Parker, which has been performed in Texas; concerto for Piano and Symphony Orchestra; Living Songs, a collection of forty-nine songs with new arrangements and accompaniments, edited and arranged by Glenn Gildersleeve and Julia Smith, published by Carl Fischer, Inc.

The Sigma Alpha Iota Musicales over WNYC are under the direction of Laura Nell Thrift, New York representative of the fraternity.

Gerhart to Conduct With Marjorie Tyre, Soloist

Russell Gerhart, conductor of the Altoona Civic Symphony, will present another concert in the series on Feb. 6, when Marjorie Tyre, harpist will be soloist. The program will include César Franck, Symphony, Sibelius, Finlandia, Tchaikovsky Nutcracker Suite and a group of solos by Miss Tyre.

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"A debut recital of exceptional promise. . . . It is gratifying to hear a new artist with something more than technique to offer. Miss Effenbach has warmth and individuality. . . . Unusual poetic insight and *beauty of tone.* In quite a different way, she triumphed over the difficulties of the Bach prelude, fugue and allegro in E-flat major, which opened the program . . . *dazzling fingerwork.*"

—Robert Lawrence, N. Y. Herald-Tribune

"exceptionally gifted player"

"Leah Effenbach, a pianist still in her early twenties, is an *exceptionally gifted player.* Her qualities were most strikingly demonstrated in her two final works, Liszt's 'Sonetta del Petrarca' and a piano transcription of Stravinsky's Danse Infernale from L'Oiseau de feu. Two more sharply contrasting works could scarcely be imagined, yet she had the technique to master both and she played each of them admirably, giving to each the things they required; to the Liszt work poetry and limpid tone and to the Stravinsky work excitement, terror and brilliance."

—Ross Parmenter, New York Times

"rhythmic sense . . . meaty tone"

"In her first appearance in Town Hall on Saturday evening, one was attracted particularly by the strong, clean fingerwork of Leah Effenbach, her *meaty tone* and articulate *rhythmic sense.* One looks forward to her progress with interest."

—Irving Kolodin, New York Sun

"well equipped technically"

"While a profusion of pianists held the attention of recital attendees over the week-end, a newcomer, Leah Effenbach, proved herself worthy of considerably more than passing notice in her recital at Town Hall Saturday night. Miss Effenbach is *well equipped technically,* and she is sensitive to the style and emotional nature of the music."

—New York Post

"temperament, feeling, remarkably good taste"

"In an interesting debut, Leah Effenbach, pianist, showed much that is valid artistically, as well as the promise of future pianistic growth. *Temperament, feeling, and remarkably good taste* were qualities that hovered lovingly over all of the artist's work.

—Robert C. Bagar, N. Y. World Telegram

»»●««

Personal Representative

SHEILA HARMELL

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GEORGE

HOYEN

AMERICAN CONDUCTOR

GEORGE HOYEN—born in Lowell, Massachusetts in 1906

Graduate of New England Conservatory of Music— 1930 with Bachelor of Music degree, majoring in Conducting with Francis Findlay.

Graduate of Internationale Dirigentin und Musikschule (Mozarteum Konservitorium) in Salzburg, Austria— in 1934, receiving Diploma and Certificate of Honor. The latter award given for the first time in the history of the Mozarteum. Studied with—Bruno Walter, Dr. Bernhard Paumgartner (Dir. of Mozarteum), Clemens Krauss and Dr. Felix von Weingartner.

Made European debut in 1935 as guest of the Salzburg Symphony Orchestra during the famous Salzburg Festival. In same year appeared as guest of the Helsingfors National Symphony Orchestra of Finland and conducted several radio broadcasts in Stockholm.

From 1936 *to* 1939—made three tours of the Latin American countries as guest of the National orchestras of Chile, Peru, Colombia, Venezuela, Panama, Argentina and Uruguay. Made debut in Buenos Aires as guest of the Sociedad Filharmonica de Buenos Aires and also conducted the Orquesta de Teatro Colon in a series of Ford Sunday Evening Hour Broadcasts. Also conducted famous OSSDRE of Montevideo.

Present duties—Co-conductor with Arthur Fiedler of the NYA Symphony Orchestra in Boston and Musical Director of the Filene Choral Society of 70 mixed voices.

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Metropolitan to Visit Richmond

Philadelphia Orchestra and Ballet Russe Also on Virginia Schedule

RICHMOND, VA.—Some exceptionally fine concerts are scheduled here during 1941.

T. Michaux Moody presents, under the sponsorship of the Civic Musical Association, a series of seven major concerts. The Philadelphia Orchestra will appear on Feb. 4; Alexander Kipnis on Feb. 25; the Ballet Russe de Monte Carlo on March 26, and one performance will be given by the Metropolitan Opera on May 2.

The Symphony Society of Richmond, of which John J. Howard is the head, has for several seasons presented a series of concerts by the National Symphony Orchestra of Washington, D. C., under Dr. Hans Kindler. The second of this year's two concerts will be given on March 10.

The Woman's Club of Richmond presents an entertaining annual series of music, discussion, reviews, and the like: its musical artists for the early months of 1941 include the Curtis String Quartet on April 28, and the Old Harp Singers of Nashville, Tenn., on March 3. J. G. H.

Raleigh,, N. C., Features American Music

RALEIGH, N. C.—Nine programs of American music will be presented by the Raleigh Music Club, Mrs. A. J. Fletcher president, this year and 30 radio programs by local artists. Music Week, with Dr. Harry E. Cooper as chairman, will include an eight-day festival in May in which all music clubs, schools, colleges and churches will participate, and a concert by the North Carolina Symphony Orchestra, under Dr. Benjamin Swalin.

Concerts concluding the present season include Feb. 1-4, Raleigh Opera Group, under John Cole; Feb. 7, Lily Pons, soprano; Feb. 19, the Stradivarius String Quartet; March 8, Rochester Philharmonic Orchestra with Jose Iturbi, pianist; March 21, afternoon program of organ and violin music by Russell Broughton and Herbert Bird; evening program, Parvis Titus, organist, in connection with the American Guild of Organists; March 27, the Cleveland Orchestra; April 1, the Ballet Russe; April 21, Dr. Cooper, organist.

The Woman's Club sponsors one music course and the Civic Music Association the other. At least 16 formal choral clubs exist in the city, with one large orchestra and several small ones, and a string quartet.

Photo by Del Bellis

BEAL HOBER,
American dramatic soprano.

Beal Hober in Richmond Recital

RICHMOND, Va.—Beal Hober, dramatic soprano, was enthusiastically received at her recital on Jan. 7 in the Mosque. Her varied program included modern French, Italian and English numbers and concluded with the Liebestod from Tristan. In the latter Whittemore and Lowe, duo-pianists, accompanied her.

Miss Hober will undertake an extensive Spring tour for WGN Concerts.

Duke University Music Series in 10th Year

DURHAM, N. C.—One of the special features of the coming year's musical schedule of Duke University is the joint appearance of the Harvard University Glee Club and the University Chapel Choir in the Easter portions of Handel's Messiah on April 3. Later the two groups will visit Farmville, Virginia, to participate in combination with the State Teachers' College chorus in the annual Spring Music Festival.

Enthusiastic acceptance of the University's 10th anniversary concert course by music lovers in North Carolina, South Carolina and Virginia is reported by J. Foster Barnes, manager of this series. A program of five concerts a year is presented, featuring top-rank artists. The concerts take place in the University concert hall, which seats 1,519. The final events of the present season will take place on Feb. 27, March 14 and April 21, when the Littlefield Ballet, Vladimir Horowitz, pianist, and the Philadelphia Orchestra will be the respective attractions.

Anton Vrees, Flemish-American carilloneur, gives semi-weekly recitals each summer on the Duke carillon, and concerts are presented by the University Glee Clubs and Chapel Choir under the direction of J. Foster Barnes. Others on the faculty music staff include Mrs. Barnes; Evelyn Barnes, contralto; Edward Hall Broadhead, organist; Henry A. Bruinsma, pianist; and Julia Wilkinson, violinist.

Jackson, Miss., Shows Concert Gain of 50 Per Cent

JACKSON, MISS.—The music program of Jackson and vicinity represents about a 50 per cent increase over the music presentations of last year. Radio has played a great part in the development of interest in music, in the opinion of Armand Coullet, local concert director.

Abram Chasins, composer and pianist, is scheduled to appear under the auspices of the Jackson Teachers Association in the All-Star Concert Series. Mr. Chasins will also conduct a Master Class at Belhaven College the day after his concert. The San Carlo Grand Opera Company will be heard on Feb. 21 in La Traviata. Dr. Frank Asper, organist of the Salt Lake Mormon Tabernacle, will give a concert in the First Baptist Church in February, assisted by Ruth Howell, West Coast soprano.

Artists Urged to "Tarry" on Flora MacDonald Campus

RED SPRINGS, N. C.—The Stradivarius String Quartet will pay a two-day visit to Flora Macdonald College here on Feb. 20 and 21. They will present one formal and two informal afternoon recitals. Later in the spring Norman Cordon, Metropolitan basso, will be guest artist at the college.

"We have been making it our policy, as much as possible," says J. Wilgus Eberley, Dean of the Faculty of Music, "to have artists spend more than just a few hours on our campus. We find it very beneficial to the students to hear these artists play and sing informally, and also inspirational for the artists themselves, who enjoy the atmosphere."

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N. Y. CARNEGIE HALL RECITAL (Nov. 18, 1940)

The Spalding style—the fluid, rapier-like bow, the dulcet tone, and the sophisticated phrasing—is always in fine working order, and was as persuasive as ever.

N. Y. Post

The polished art of Albert Spalding held the undivided attention of a large audience.

N. Y. World-Telegram

SOLOIST WITH N. Y. PHILHARMONIC SYMPHONY

(Dec. 26, 27, 29, 1940)

He played Chausson in the romantic mood with color, pulse, and poetic sentiment that the music inspired, and Saint-Saëns with a delightful dexterity and elegance.

Olin Downes in N. Y. Times

SOLOIST WITH PHILADELPHIA ORCHESTRA

(Feb. 7, 8, 11, 1941)

Mr. Spalding played the D Major concerto of Mozart in a manner which he, above nearly all of the great violinists now on the concert stage, can achieve.

Evening Public Ledger, Philadelphia

Albert Spalding played the Mozart D major Violin Concerto in a manner that reflected the highest honor upon him. This playing rejoiced the ear and the understanding.

Olin Downes in N. Y. Times

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Southern Colleges Are New Music Centres

GLADYS SWARTHOUT vacationing at the Hillsboro Club, Pompano, Fla. Miss Swarthout sings her second Carmen performance at the Metropolitan on Feb. 21. She resumed her concert tour in Indianapolis on Jan. 20.

THREESOME IN SOUTH. Left to right, Mana-Zucca, John Upton and Elsa Baklor, soprano. Miss Baklor gave a recital before the Mana-Zucca Music Club of Miami on Jan. 21, and will appear in several programs in Florida.

Miami University Presenting Concerts

University of Miami Sponsors Orchestra and Recitals

CORAL GABLES, FLA.—Interest in music has increased far beyond expectations, according to Marie Volpe, of the University of Miami, Coral Gables.

For the past three years the University Symphony has been playing to capacity houses. The Civic Association series is over-subscribed. Credit for favorable musical conditions must be given to the University and the late Arnold Volpe, who founded and conducted the orchestra for a number of years. John Bitter is the new conductor.

The University of Miami is presenting five musical events for Miami Beach at the Ida M. Fisher H. S. Auditorium. Beno Rabinof, violinist, opened the series on Jan. 13. Future events will be given by Harold Bauer, pianist, and Arturo di Filippi, tenor, Feb. 3; Josef Hofmann, pianist, Feb. 17; Mobley Lushanya, soprano, and the University of Miami Faculty Woodwind Quintet, Feb. 24; and Cameron McLean, baritone, March 17.

Plans for the 1941-42 season will not be formulated before May.

Hollywood, Fla., Hotel Presents Second Annual Recital Series

HOLLYWOOD-BY-THE-SEA, FLA.—The second annual concert series sponsored by Hollywood Beach Hotel features the following artists in its present season:—Jan Peerce, tenor; Robert Virovai, violinist; Jose Iturbi, pianist; Helen Jepson, soprano; Lawrence Tibbett, baritone; Fray and Braggiotti, duo-pianists; and Abram Chasins, composer-pianist, accompanied by the University of Miami Symphony Orchestra.

No tickets are sold and the management underwrites the cost of the series to further the cause of music in Southeastern Florida.

Hofmann at Winter Park, Fla.

WINTER PARK, FLA.—Josef Hofmann, pianist, will give a concert at Rollins College, on Feb. 23. This will be one of the features of the Annie Russell Evening Series.

Musicales in Jacksonville

JACKSONVILLE, FLA.—The Friday Musicale, one of the oldest musical clubs in Florida, presents semi-monthly programs by members of the club and guest artists. Mac Morgan, baritone, will be heard on March 3. Further bookings may be made. Mrs. C. V. Mercer is the secretary.

Atlanta Rebuilding Auditorium

ATLANTA, GA.—Due to a fire which did considerable damage to the City Auditorium, the concerts scheduled for late November and December had to be either postponed indefinitely or cancelled. The building now being again ready for use, such programs may be resumed. The concerts being given at the City Auditorium include the All-Star Series. Concerning these, the correspondent for the Courier can make no comment.

The Opera-Oratorio Society made its debut in a performance of the Hymn of Praise by Mendelssohn. The orchestral parts were very excellently played on two pianos by Mrs. Elsas and Mrs. Bryant. The performance was dynamic. The Society is engaged in further rehearsals; however, its next program has not been announced.

An audience, filling to overflowing the large, new building heard music by Bach played impressively by Virgil Fox at the opening of the new organ in the recently completed Presser Hall at Agnes Scott College.

A performance of The Creation by Haydn, featuring the Senior High School Singers combined with the Opera-Oratorio Society, was scheduled for Jan. 26. Miss O'Callaghan, who is striving to give the school greater opportunities in music, is behind this movement. Mr. Simson is conducting the orchestra and chorus.

Ruth Dabney Smith, violinist, and Elizabeth Tillman, accompanist, gave a recital at the Atlanta Woman's Club before an enthusiastic and large audience. The program included the Mozart Concerto in D major, the Paganini-Wilhelmj concerto in D, and a group of modern numbers. The Saint-Saens Rondo Capriccioso was the concluding number.

C. MICHAEL EHRHARDT.

W. Va. University Presents Morgantown Series

MORGANTOWN, W. VA.—The Community Concert Series presented under the auspieces of the University of West Virginia is supported by university people. Richard Aspinall, chairman of the convocations and public exercises committee, states that no charge is made for programs. Artists' fees are paid from the University budget.

Tallahassee, Fla., Is Growing Music Centre

State College for Women and Civic Concert Series Are Chief Sponsors

TALLAHASSEE, FLA.—This is the eighteenth season for the Artist Series of Concerts at Florida State College for Women. Ella Scoble Opperman has been local manager of this series since its beginning. The season runs from September to September, and there are as yet no contracts signed for 1941-42.

On Feb. 14 and 15 of this year two different programs will be given by the Roth String Quartet. On Feb. 18 and 19 the San Carlo Opera Company will present Madame Butterfly and Carmen.

Earlier in the season two concerts were given by the U. S. Marine Band and two by Sari Biro, pianist.

This is the second season that the college has been obliged to engage each artist for two concerts instead of one, due to the student body enrollment for last season having increased to 2,040 young women in the main session.

Tallahassee has also a Civic Concert Series in its second season. This year the attractions are the Don Cossack Chorus; Anne Jamison, soprano, and the Ballet Russe.

Occasional artists are brought by other organizations, such as the Alumnae Association of Florida State College for Women, the local chapter of the American Association of University Women and the Tallahassee Woman's Club. Tallahassee is growing very rapidly in population and evidencing an increasing interest in music, drama and lectures of high standing.

Knoxville Forces Unite for May Festival

By L. K. STARR

KNOXVILLE, TENN.—University Concerts, Inc., has announced that local chorus groups and the Knoxville Symphony Orchestra will join in a 200-person ensemble for the city's May Music Festival, which will be presented in the University of Tennessee Alumni Memorial Auditorium during National Music Week. The talents of nearly all of the city's better known musicians will be employed. Participating groups will be the Tuesday Morning Music Club, Music Study Club, Smithwood Choral Club, Women's Choral Ensemble, Symphonic Choir, Knoxville Male Chorus.

Knoxville High School's music director, Edward Hamilton, will direct the combined choruses and orchestra and will be chairman of the festival's program committee. Assisting him will be Leila Hampton Leslie, Bertha Walburn Clark, Lucy LaForge, Frank Nelson and D. Joseph Brumley. Mrs. Charles Whaley has been elected chairman of the 1941 May Music Festival Association and Gladys Burkhart secretary.

The Knoxville Male Chorus, under D. Joseph Brumley, gave its fourth annual winter concert on Jan. 16 at Church Street Methodist church. Evelyn Miller, pianist, played a Chopin group.

The Chicago Operatic Quartet, Louis Rousseau, tenor; Florence Tennyson, soprano, May Barron, mezzo-soprano, and Robert Allen Geis, baritone, with Leo Heim as piano accompanist, was presented by University Concerts, Inc., in the University of Tennessee Memorial Auditorium Jan. 7.

The Tuesday Morning Musical Club on Jan. 14 featured, among others, Mrs. Al Kibby, flute, with Mae Holliday as accompanist; Gladys Jones, contralto, with Frank Nelson, accompanist; Clara Winick, violin, Dale Wauford, accompanist; Florrie Parsons, piano.

Nashville Presents Two Concert Series Annually

NASHVILLE, TENN. — The Community Concert series at Nashville presents four events each season. These take place in the War Memorial Auditorium. Mrs. L. C. Naff, manager of the Ryman Auditorium, also presents some concerts. She states that business this season has improved, particularly when a "star" name heads the list. Her schedule included Jeanette MacDonald, soprano, as well as outstanding touring theatrical companies.

Ionian Singers Heard

The Ionian Singers gave a program of a cappella classics, folk music and modern compositions on Jan. 30 in the auditorium of Elizabethtown College, Elizabethtown, Penna.

"The flavor of the evening was incomparable, made up of music, charm, good humor and the simplicity that always is attendant upon the great."

—The New Haven Journal-Courier, Jan. 20, 1941

PAUL ROBESON

The Great Negro Singer

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Direction: METROPOLITAN MUSICAL BUREAU, INC., 113 West 57th St., New York

New Orleans Will Present Opera

By OTTILIE M. LAMBERT

NEW ORLEANS, LA.—Plans for the next season of the New Orleans Symphony Orchestra call for a larger budget and an increased orchestra, under Ole Windingstad.

Several noted artists have been heard this season with the orchestra including Sari Biro, Hungarian pianist, and Isaac Stern, young California pianist. Local talent also has been utilized especially as soloists in the recent performance of Messiah.

Three concerts remain on this year's calendar and will be given in March.

In line with the new plans an extended season is under contemplation. On these depend the 1941-42 bookings.

Nelson Eddy, baritone, will appear under the sponsorship of B. M. Grunewald on March 1. The Metropolitan Opera Association will also pay a visit on April 21, 22 and 23.

The Philharmonic Society of New Orleans celebrates its 35th anniversary this season with ten concerts on its program for a gala year including five single artist programs and five orchestral programs. Solo artists include Kirsten Flagstad, Metropolitan soprano; Jussi Bjoerling, Metropolitan tenor; Jose Iturbi, pianist; Nathan Milstein, violinist, and Vronsky and Babin, duo-pianists. There will be two performances by the Philadelphia Orchestra, Eugene Ormandy conducting and two by the Minneapolis Symphony Orchestra, Dimitri Mitropolous conducting, and Emanuel Feuermann, cellist, as soloist at one concert. The fifth concert will be given by the Cincinnati Symphony Orchestra, Eugene Goossens conducting.

The Society is affiliated with the International Community Concert Association. Mrs. Daniel S. Elliott is secretary-treasurer.

Symphony Under New Leader

The New Orleans Symphony Orchestra, in its first season under its new conductor, is taking the lead in musical activity, having given six performances since fall, three of which have been Youth Concerts, presented to foster musical appreciation among the school children. In addition, the Symphony sponsors a Music Appreciation Group and invites subscribers to attend discussions of the symphony programs. The orchestra, which is still in the infancy of its organization, is showing a closer welding with each performance; the programs are well chosen and given interesting interpretations. A gradual expansion in scope is apparent, and future plans include the presentation of guest soloists.

The Philharmonic Society membership has increased to such an extent that it became necessary this year to move into the larger hall of the big Municipal Auditorium, where a specially designed acoustical shell on the stage has been built to focus the sound. Lotte Lehmann and Lauritz Melchior initiated the Philharmonic series with a joint program before a huge audience. The Dixon Hall Series, four recitals of chamber music presented before a smaller group of the Philharmonic Society, opened with a program by the Budapest Quartet.

Yehudi Menuhin appeared in concert here for the first time in several years, giving opportunity to note the maturity of an artistry which local music lovers have followed with interest.

Louise Arnoux

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Louisiana University Reorganizes Ensemble

Opera Dept., Under Amato, and New Chorus Active

UNIVERSITY, LA.—The School of Music of the Louisiana State University announces for the season of 1940-41 the reorganization of the University Symphony Orchestra, founded in 1893, as well as the new organization of the University Choral Union. Willem van de Wall, director of the school and noted writer on music, states that the leadership was put into the hands of Louis Hasselsmans with the aim of developing a first-rate School of Music Symphony Orchestra.

The Opera Department was founded in 1930 and is under the direction of Pasquale Amato, baritone, formerly of the New York Metropolitan Opera Association. The L.S.U. Opera includes a double cast of twenty-four soloists, sixty chorus members, eighteen ballet dancers, fifty orchestra members and eighteen band players whenever necessary. About twenty amateurs also participate. Performances are given at the University Theatre, seating 573 persons. Puccini's Tosca is scheduled for March 14, 15, 17, 18 and 19 on the campus and one performance in New Orleans. A second production, not yet decided upon, may possibly be an open air performance of a classical opera in the Greek Theatre on the University campus next May. Additional sponsors, besides the University, are members of the Baton Rouge Opera Association for the campus performances and the New Orleans Spring Fiesta for the New Orleans performance at the Municipal Auditorium.

The L.S.U. Symphony Orchestra gives approximately four concerts each season and consists of sixty-two student players. The first concert was on Nov. 7 and 8, the second will be given some time in April and will include the Beethoven Fifth as well as Fauré's Ballade for piano and orchestra with a student as soloist. These concerts are also presented at the University Theatre.

The new University Choral Union is under the direction of Loren D. Davidson. It has ninety-five members, of whom only nine are amateurs. Two performances were scheduled: Handel's Messiah on Dec. 15 and Samuel Coleridge-Taylor's Hiawatha's Wedding Feast in May.

Birmingham Expects Prosperous Season

By ALICE GRAHAM

BIRMINGHAM, ALA.—Since the business outlook for Birmingham and this district is particularly good, a prosperous musical season for 1941-42 is expected. Birmingham has what is needed for defense plans, coal, iron, steel — in inexhaustible quantities, so the industrial plants are working full time and over. At night the skies are brilliantly illuminated with the glow from the pig iron furnaces and all day the whir of the steel mills is heard. Hundreds of miners go into the earth to provide coal for the plants, while hundreds of other miners dig into the sides of Red Mountain for iron ore to feed the furnaces. Birmingham only recently celebrated its sixty-ninth birthday.

ALICE GRAHAM

When there is money to spend, people will spend a part of it for good music. Industry, industrialists and workers have grown in appreciation of music, and now are among its patrons. There is no reason why the next season here should not be record-breaking.

The Birmingham Music Club, Laura Jackson Davids, president, and the Civic Celebrity Series, Mrs. J. W. Luke, manager, are the chief booking agencies. They do not engage artists or plan a concert series before April.

The local symphony orchestra is faced by the fact that a number of its players have been called by the draft and will have to be absent next season. That is also true of the Cadek String Quartet, which may have to disband for a season, just after establishing an enviable reputation.

Choral organizations are growing in numbers and in membership. The public school music department is flourishing and at the high mark of efficiency. Music schools and music teachers report an increased enrollment this season.

Birmingham Hears Festival by 2,000 School Children

(*Picture on page* 17)

BIRMINGHAM, ALA.—Two thousand high school students participated in the annual music festival of the Birmingham public schools directed by R. A. Martinson, supervisor of music, before an audience of 6,000 in the Municipal Auditorium. This city has always upheld a high reputation for public school music in the South and its activities are contributing an important part in the cultural development of its young people.

Items presented included Salvation Is Created by Tchesnokoff, arranged by J. Lindsay Norden and dedicated to the memory of Leta Kitts, for many years Birmingham public school music head.

ALICE GRAHAM.

Photo by Bruno of Hollywood

EDWARD DUDLEY,

American tenor, to revisit Florida.

Florida to Welcome Dudley

ST. PETERSBURG, FLA.—St. Petersburg will welcome Edward Dudley, young American tenor, on his appearance here in a "homecoming" recital on Feb. 5. Mr. Dudley comes from St. Petersburg, as does Austin Wilder, General Director of WGN Concerts.

A number of social events, receptions and civic honors are planned.

Somerset Has Community Program

SOMERSET, KY.—The Somerset Cooperative Concert Association is presenting this season Robert Marshall, tenor, Ida Krehm, pianist, and Anatol Kaminsky, violinist. Two choral groups, a male chorus of 25, and a women's group of the same size, also give annual concerts.

Hilda Burke

"One of the greatest singers before the public at the present time"

—Washington Herald

"She can never give anything but pleasure when she sings."
Chicago Daily News

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New York Times

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NEW YORK FEBRUARY 1, 1941 No. 3028

Our Awakening Nation

When corn and wheat crops gladden our Middle West farmers, when the South pipes dulcetly of her staple; when the rolling mills, the forges, the foundries, the mines, the airplane and machine factories all roar and pound and whirl at full blast in the atonal symphony that is America at toil, then our musicians can rejoice.

Such is the message of this Booking Issue, compounded of thousands of reports from manager, club committee and educational sponsors of musical events in every region of our country.

In the summaries in this issue, and in the other reports which will be presented in subsequent numbers of the Musical Courier, the reader will discover the unmistakable signs of a new musical prosperity.

Communities which have not engaged artists before now announce their new concert courses.

Colleges and other institutions of learning, we discover, have entered the scene as a vital influence, sponsoring series of recitals, visits of symphonic groups, and welcoming distinguished soloists as "guest teachers" and performers.

Disturbing reports of labor friction in Fort Worth, Philadelphia, New York and other cities tell of orchestra and opera seasons canceled or threatened with abandonment. Radio groups and the ASCAP are still in the grapple of the Laocoon. The inevitable deficits of symphony and opera organizations must also be recorded. Surely these negative points are canceled by the brilliant positive reports from ninety-nine per cent of the national musical communities.

An important point this season seems to be the tardiness of hundreds of local sponsors in booking artists for the next season. The war abroad, the draft which has ear-marked so many youth for the one-year Army training, as well as the intensity of the industrial program, are all factors which add up to significant influences for our musicians.

Speaking of the draft, we hear from a number of sources that the one year's period of postponement for military service which is granted to college students does not apply as yet to music students who are pursuing studies in the several higher musical institutions. We hear no complaints, but we do hear expressions of wonder that the Government has not as yet recognized these collegiate students of music.

In the same material relating to this Booking Issue we find salty, outspoken comment on every aspect of musical life, ranging from artist, booking, refugees, to other questions.

We shall take up these topics one by one in our efforts to find out what is going on in our midst.

Truly, a Booking Issue is a revealing instrument of musical democracy.

—o—

Viewpoints on Some Visitors

A viewpoint which seems to be shared by a number of our readers is summarized in these letters to the Musical Courier:

"Certainly I do not hold any prejudice musically against any nation. . . . I was trained in Europe and I believe from the bottom of my heart that art must remain unsullied as the symbol of international and inter-racial fraternity.

"I hold a profound admiration especially for the foreign-born conductors of our orchestras who have for years insisted on devoting their attention to the performance of our American scores—often against the opinion of our own audiences.

"These leaders have been tested and found good. They did not require any war or political sentiment to awaken *them* to the need of recognizing American composers and American musicians. From the outset they understood that the role of any conductor in this country is to assume cultural leadership in the community, and that this pioneering means the encouragement of native art.

Cartoon by Farlow

"I maintain that no conductor has as beautiful a line as Blankinsky."

"But now I must speak further and ask a few questions of the people who seem to be responsible for securing conductors for our symphony orchestras in various parts of the country. Why is it necessary, I ask, to give posts to conductors who have been here only a few years and who obviously hold no true sympathies with American life or art?

"Does the mere technical experience of a conductor in a European country justify his employment in a community which is essentially American?

"Speaking for myself, as a professional musician who has only the welfare of music at heart, I must answer no, his employment is not justified; on the contrary, I find that the local antagonism which has been created is detrimental to music in general.

"I find, moreover, that it is the custom of a certain type of newcomer to surround himself in his new position with all his friends. . . ."

"I know of instances in which the local musical community has been virtually taken over by the newly-made conductor and his circle. Naturally we all resent this boldness, just as we are enraged by the quiet assumption of superiority on the part of the newcomers.

"These new arrivals, here, perhaps, for two or three years in some instances I can cite, maintain a powerful influence. They engage artists for special events and as soloists as well as dictate the hiring of musicians, the choice of programs. . . . I do not believe we are serving the cause of symphonic music by permitting the continuance of this condition. . . .

"The guarantors are already expressing their feelings by withdrawing support; the music-lovers in general are beginning to realize that American hospitality has been abused. . . ."

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San Antonio: Mrs. Stanley Winters, 511 Ave. E.

UTAH
Salt Lake City: Mr. Gail Martin, 518 First Ave.

VIRGINIA
Richmond: John George Harris, 203 No. Third St.

WASHINGTON
Seattle: John Hopper, 5735-29th Ave. N.E.

WISCONSIN
Milwaukee: Justin McCarthy, 3959 North Cramer St.

CANADA
Western Canada: Joseph A. Whitmore, 1615 Napier St., Vancouver, B. C.
Saskatoon: Lyell Gustin, 512 Tenth St., Saskatoon, Sask.
Toronto, Canada: Christopher Wood, 135 College St.
Montreal: Mr. J. Henri Goyer, 107 Craig St., W., Rm. 403, Montreal, Que.

CUBA
Havana: Hubert DeBlanck, 213 Avenida Simon Bolivar.

VARIATIONS

By Leonard Liebling

The lay music lover feels that this is the period of year when the season reaches its highest peak of activity; and you'd have a hard time to convince him that for managers and performers the season is already finished in the practical sense, and that the current semester finds them with gaze fixed expectantly upon 1941-42.

The reason is simple and purely commercial, for nearly all the engagements filled from now until the end of May or so, were booked as long ago as last Winter and Spring. At the present moment the Big Store managements (NBC, CBS, MBS, etc.) as well as the independents, are selling wares for next season; the local impresarios and music clubs are buying; the orchestras are dating soloists; the opera companies are contracting for old favorites and scouting for possible new ones. The concert and opera business is somewhat like the headgear and garment lines where in the dead of Winter the dealers stock up for the following Summer.

All over the country the persuasive talent salesmen are chanting their siren song, and the purchasers are trying to get the best and the most for their money. If they can't afford the brightest box office attractions, well then, it is the province of the vendors to sell them something "just as good" at a lower figure. And often the purchase turns out to be a profitable bargain.

In that connection, some of us would like to see a wider market for younger, lesser known artists of merit, as they are the bright box office attractions of the future. Time is certain to take inexorable toll of the present great ones. Some managers are far sighted enough to realize it; the rest will, sooner or later. The younger element has a right to a hearing but is faced with tragic obstacles especially now in the face of increased competition (with consequent underselling) on the part of the artist hordes fleeing from Europe. Ability being presupposed, faith, courage, determination and as much publicity as possible, are the aids our younger home artists should cultivate.

If at this point the reader suspects that I have the current issue of the Musical Courier in mind, his suspicion is shrewd and 100 per cent correct. We in this office are proud of our annual Booking Issue for it has proved to be a highly important factor in bringing buyers and sellers together.

An imposing list of artists is represented in these pages, and no mere selfish thought prompts the wish that every especially talented young musician might be included in the array of announcements. Maybe next year they shall be.

HANDEL'S CHURCH

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New York doesn't fare badly in the way of contacts with such promising comers. In the latest Sunday journals—Times and Herald-Tribune of January 26—one could see the concert advertisements of long established luminaries like Kipnis, Deering, Macmillen, Pessl, Loesser, Beryl Rubinstein, Menuhin, Brailowsky, Schipa; but there were also these newer names—Janet Busch Hecht, Elsie Houston, David Nadien, Ossy Renardy, Brian O'Mara, Margit Booker, Gyorgy Sandor, Margaret Speaks, Jussi Bjoerling, Anton Doschek, Mary Paff, Martha Krueger, Webster Aitken, Atty van den Berg, Elizabeth Wysor, Stell Andersen, Daniel Saidenberg (with his Little Symphony), Signe Sandrom, Marylin Meyer, Zina Alvers, Anna Antoniades, Igor Gorin, Edward Kilenyi, Carolina Segrera. The balance seems altogether right.

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A beautiful road story comes to light about two well known competitor pianists, one travelling East and the other West. During train stops they met at the Grand Canyon recently.

"Isn't it awesome," remarked A. ruminatively, "this vast emptiness, this total absence of mere humanity?"

"Yes," replied B., "it must remind you of one of your recitals."

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So full of musical landmarks is London that one shudders at the possibility of their being bombed into ruins. The loss of the Handel shrines alone would be a calamity—the house in which he lived and died at 25 Brook Street; the church he regularly attended, St. George's, Hanover Square (where his pew used to be shown to visitors before the present war); his tomb and monument in Westminster Abbey.

The house and the church (photographed for me by Clarence Lucas when I lived in London) are reproduced on this page; the lower half of the former was modernized for shop purposes. See the oval tablet atop the door. The church, popular in fashionable novels, was also the scene of Theodore Roosevelt's marriage.

The Brook street home is the one in which Handel rushed from his guests while at dinner because he said he had "an idea." His idea was a long drink from a bottle of excellent wine, as he disliked the *vin ordinaire* he served his guests. In other respects he was quite generous and charitable, and even paid for the monument by the sculptor Roubiliac which was later placed over his tomb.

Handel was an early pioneer in self-press agentry and saw to it that not only his music but also his personal idiosyncrasies were well advertised. One of them was swearing and his remarks in that notorious epoch of profanity did not confine themselves strictly to passages from the text of The Messiah. Fashionables loved to quote the picturesque oaths of their favorite "Mr. Handel" (he had refused a Doctorate from Oxford) uttered in quaint Teutonic-English which he purposely exaggerated.

Handel shrewdly understood the value of publicity—and doubtless would have tried to get his picture on the outside cover of the Musical Courier if such a boon had existed in those unenlightened days.

For those who like dramatic contrasts, here's an eloquent one: In West Fifty-seventh Street, New York, living opposite each other, respectively, in the Hotel Buckingham and Hotel Great Northern, two of the world's greatest pianists; one 80, the other 78; both refugees from agonized Europe; one, the outstanding product of the famous Leschetizky keyboard school, the other the leading exponent of the great class of Liszt. Up the block, a few hundred feet away, Carnegie Hall, where both musical giants celebrated overwhelming triumphs during the past fifty years. One of the veterans vows never again to touch a piano until Poland is set free; the other still plays publicly. Ignaz Paderewski and Moriz Rosenthal!

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This being the booking season, I am booked for the Ring Cycle at the Metropolitan, all the Toscanini and Bruno Walter concerts, Szigeti, Horowitz, Hofmann, every Tristan performance, the Philadelphia and Boston Orchestra series, and all the Philharmonic and Wallenstein appearances on the radio.

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If the men in the Metropolitan Opera box office ever dream at night during their selling season, this might be one of their nightmares:

"Two tickets, please, in the orchestry."

"For which opera, Madam?"

"Don't get fresh, young man, I'm no foreigner. My name's *Mrs.* Orville Tooker, and I'm from Phoenix, Arizona."

"That's fine. Now, which opera would you like to hear, Mrs. Tooker?"

"Doesn't make any difference to me, nor to Mr. Tooker either. Daughter told us before we left home that we ought to come in here and see the society people and the golden horse boxes."

"I understand. Now, how about Louise?"

"If that doesn't beat all! How'd you know daughter's name? Well, she's been just splendid since the baby came. Got up three days later and—"

(*Please turn to next page*)

HANDEL'S HOUSE

"Pardon me, Mad—, I mean Mrs. Tooker, but there are others in the line behind you. Louise is the name of an opera. I have two tickets in the—"

"Does Flagstaff sing in that?"

"You are confusing the name of the city in your State, with that of Flagstad, the soprano. The title role of Louise is sung by Grace Moore."

"She's an actress in the movies, isn't she?"

"Yes, but she sings also in opera. If you'd like these tickets—"

"Not if we can hear her in the movies. What else have you got?"

"Perhaps you'd prefer an opera by Wagner?"

"Louise's music teacher says that Wagner's have no tunes in them."

"That's a matter of opinion."

"Well, he's the best music teacher in our town, and he's certainly got a right to his opinion."

(Voice in the background) "Was iss dis? A Kaffee Klatsch? Mister, I must go back to my store. I vant two tickets, for Götterdämmerung, yes?"

(Mrs. Tooker) "Well, you needn't swear about it in the presence of ladies."

(Voice) "Ach, *quatsch!*"

(Mrs. Tooker, glaring her best) "It's a good thing for you that Mr. Tooker isn't here."

(Box office man) "Please, please, folks. There are others waiting. Now, Mrs. Tooker, if you don't care about Louise, maybe you'd be interested in Un Ballo in Maschera?"

"I don't like the name. What other names are there? I mean like Tibbett, or Lily Pons, or something."

"I've got just the thing. Two seats in the ninth row for Miss Pons in La Fille du Regiment."

"Is that by Wagner too?"

"No—it's by Donizetti."

"Say, that's funny. There's a fellow in Phoenix has a name something like that. He runs a spaghetti place about two blocks South of the Court House. I like spaghetti, but Mr. Tooker says it reminds him of rubber hose cut up. I always tell him that—"

"I'm sorry I must ask you to move on, Mrs. Tooker, if you can't make up your mind about these tickets."

"How much are they?"

"Fourteen dollars for the pair—tax free."

"W-H-A-T? Where do you think we find our money? Everybody always told us that New York is a gyp town. Fourteen dollars! You can't play us for suckers just because we come from Phoenix. Keep your tickets, young man, and we'll go to Radio City Music Hall and see Philadelphia Story. It's less than two dollars for the two of us, and it hasn't got any of that opera howling either. You can stick someone else with your fourteen dollar tickets. GOOD DAY!"

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College of Music, Peoria, Ill.
Jan. 27, 1940.

Dear Variations:

What made J. P. F. (Variations of Jan. 15) think that Sibelius was born in November? Was your contributor asleep last Dec. 8 when all the Sibelius birthday festivals were in progress?

Yours sincerely,
HALSEY STEVENS,
Director.

◆ ◆ ◆

Here are the season's most sensible words on conducting as well as on Bruno Walter. They were written by Virgil Thomson in the Herald-Tribune of Jan. 31 and concern the Philharmonic concert of the evening before:

Mr. Walter invites comparison, naturally, with the others who have conducted the Philharmonic-Symphony Orchestra this season. There is a German verb, *musizieren*, which means to make music. It applies more clearly to Mr. Walter than to either of the other two. Those others have their excellences and their special abilities, but they don't make as good music as Mr. Walter does.

Mr. Walter has no special trick of excellence. He is excellent all over. He is not the greatest conductor in the world, though he is a very great one. His Mozart, for instance, though justly famous for its sensible tempi and general lack of fussiness and folderol, I consider less fine than that of Sir Thomas Beecham. His Debussy is certainly less magical than that of either Monteux or Furtwaengler. And Dr. Koussevitzky can no doubt beat him at Moussorgsky, though Walter need yield to none on German music. Take him all round, he is as fine a leader as we have heard with any orchestra this year; and the Philharmonic itself sounds better than it ever has in my memory. *Walter musiziert.* And that is a pleasure for those who like music with their concerts.

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From F. P. A.'s column in The Post, Jan. 30:

In last night's Post, Laurence Greene had a story about some of the things that Irvin Cobb had written, among them "On a society dowager with emerald earrings at the Horse Show: 'She looked like a Lenox Avenue local.'" As we recall it, it was written when Cobb was on the staff of the Evening World, and—we may be wrong—the lady was Mrs. William E. Corey.

If credit must be established for the original authorship of that deathless phrase, I claim it for myself. In my parody series entitled Wagner's Ring Rewritten, and first published in the Musical Courier a year or so before Cobb became an Evening World staff member, I wrote that the Dragon in Siegfried at the Metropolitan, with two green eyes gleaming from his dark cavern, "looked for all the world like a Lenox Avenue local in the Subway."

◆ ◆ ◆

On Nov. 26, at Moscow Wagner's Die Walküre had its first performance in Russia since 1926. One is not sure of the intended implication. Was it the new Soviet-German entente, Wagner's revolutionary spirit in his youth, or Stalin's wish to serve warning of the consequences of resistance to a dictator? Remember what happened to Brünnhilde when she defied the all-powerful Wotan?

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M. B. H. sends a few timely thoughts:

Poor musicians should never marry; they might reproduce themselves.

The difference between a music publisher and the average serious composer: the publisher eats better.

The easiest part of an operatic conductor's job is to lead the orchestra; the most difficult part of his job is to lead the singers.

Musical audiences ought to learn that in some cases their silence would be more truthful than their applause.

For many real radio artists it is a terrible matter to have to perform the material demanded by their sponsors.

◆ ◆ ◆

"Only after I read it," communicates M. D., "did I find out that the novel entitled Young Man with a Horn is not about Wagner's Siegfried."

◆ ◆ ◆

The Orchestra World too, is out with a monumental statement. That perspicacious journal tells us that "Jimmy Dorsey has been voted the king of orchestral leaders for 1940."

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Never mind the names, but the conversation took place just outside Steinway Hall recently:

Musician—"How is the Metropolitan Opera going this Winter?"

Critic—"Well, it goes on generally at 8 p.m. and goes off about 11.15 p.m., except on Wagner nights, when it goes off close to midnight."

Larry Gordon Photo

JACK SALTER AND HIS ARTISTS

discuss the program at Carnegie Hall, New York, on Jan. 29, which they gave for the benefit of the American ORT Federation. Left to right, Mrs. Salter, the New York manager, Mr. and Mrs. Igor Gorin. Front row, Carolina Segrera and Edward Kilenyi.

Beecham to Conduct In U. S. and Canada

Leader Booked for Summer and Fall Concerts—Will Also Lecture

Sir Thomas Beecham will conduct six concerts in Vancouver and seven in Seattle next year, it has been announced by Boosey and Hawkes Artists Bureau, Inc., his representatives. The first series will extend from October to the middle of November and the second will be during February, 1942. Sir Thomas also will appear as guest conductor of many orchestras during the season.

The latter part of this season he appears as conductor in Detroit and Los Angeles and next month and in March will give 25 lectures throughout the country. He starts his summer activities in June as conductor at the Montreal Festival, during which he will present four oratorios, two by the English and two by the French choruses. He then conducts a concert at the Essex County Festival in Newark and for two weeks at Ravinia Park in July. Sir Thomas then goes to Mexico to conduct and returns in August to direct concerts at the Hollywood Bowl.

When War Struck Europe's Music

By IRVING SCHWERKÉ

Whereabouts of Many Noted Artists in War-torn World

Although many leading musicians, performers and composers are now in the United States and some in South America, there are still some marooned abroad. PM, New York newspaper, states that Alfred Cortot, French pianist, has been made a member of the Paris "Popular Committee"; Ernst Toch is in California; Ernst Krenek is at Vassar College; Paul Hindemith at Yale; and Stravinsky at Harvard. Darius Milhaud is touring here; Henri Rabaud is in Mexico.

Italo Montemezzi is in New York as conductor of his opera at the Metropolitan.

Walter Gieseking, at latest report, was in Holland. Jean Sibelius is remaining at his home in Finland. Richard Strauss is reported to be in Munich. Francis Poulenc, Georges Auric and Germaine Tailleferre are reported in unoccupied France; Arthur Honegger is said to be in Switzerland. Georges Enesco is reported still in Rumania. Franz Lehar, who was also to have come, is said to be in Vienna, but Oskar Straus was among the recent arrivals here. Emerich Kalman and Robert Stolz are other U. S. residents.

Nadia Boulanger has arrived for teaching engagements, while Robert Casadesus is concertizing here. Mario Castelnuovo-Tedesco also is on a tour here. Kurt Weill and Jaromir Weinberger are also in America.

Manuel De Falla is in South America and Erich Korngold is on the West Coast.

Since returning to my own United States, I have been plied with questions about music and musicians in Europe. I wish I might answer all of them and give finality to a situation of appalling and mystifying contradictions.

The question most frequently asked to date is, "What is the extent of the damage that the war has done to music and musicians in Europe?"

I should answer that query by saying that, whereas devastating damage has been done to countless practitioners of the art of music, no damage has been done, or ever can be done, to music itself.

Let me explain.

Music is a principle,—a principle as eternal, unchanging, and indestructible, as the principle of mathematics, or any other principle. Nothing can ever damage a principle. A principle can be misused, misunderstood, incorrectly applied, but nothing—not even a war of hatred, occultism, or anything else—has the power to damage or destroy it.

Some one said, making a parody on the sentiment expressed in the old poem, "Music crushed to earth, shall rise again." However poetic, the idea is basically wrong, and music never has been, never will be "crushed to earth" thence to "rise again."

Music Crushed to Earth

A war, in its madness, may seem to crush music to earth—and the other arts, too—but in reality it never does. All the powers of darkness notwithstanding, music, untouched by the "carnal mind's" upheavals and conscious only of music's own loveliness, continues to sing its eternal song!

So take courage, dear reader. Music is safe and intact. It continues to be what it always has been and what, by its very nature it always must be: an eternal, indestructible principle, to be demonstrated throughout the ages by a Palestrina, a Bach, a Beethoven, a Brahms, a Franck, or a Debussy, as the hour may require.

Music is safe, but on the other hand, the war has worked untold hardships to musicians, be they amateurs or professionals. No book or pen can tell the extent of the damage done to musicians, of lifetimes of work and struggle destroyed in the flash of a bomb; of earnings and fortunes wiped out; of homes destroyed, families and friends separated; of brilliant promises and opportunities waylaid, to be recaptured who knows when, if ever? Fortunate are those who have managed to leave it all behind and have found haven in other climes and places.

And yet there are thousands on the other side, to whom the practice of music is still possible and—compensatory. For everywhere throughout Europe, so far as raining fire and destruction permit, be it in France, England, Italy, Germany, Greece, or Egypt, recitals are being given, orchestras are functioning, opera houses are packed to the doors, music schools are operating, critics are writing, and musicologists are seeking messages for the present in the dust of the past!

Germans in Paris Opera?

I have heard it rumored that Germans are giving performances at the Paris Opéra. How true that is, I do not know. They have given many performances there in the past, and it should not be astonishing if they did so again. This, however, had not happened up to the time of my departure from Paris. Until then—and perhaps now, for all I know—the Paris Opéra was giving its regular repertoire, as was also the Opéra-Comique, though there was special emphasis on French works, the German officers and soldiers who flocked to the presentations, apparently being fond of French music. A favorite at the Opera was (no doubt still is, unless she has left) Germaine Lubin, particularly admired for her Wagner singing.

At the Opéra-Comique were to be heard such artists as Elen Dosia, soprano, and André Burdino, tenor, both of the Chicago Opera. Lily Djanel, esteemed in Europe for her Salomé (Strauss himself used to come to Paris to conduct it for her) and for her Carmen, was doing the latter rôle at the Comique, I believe, the night before the occupation of Paris. Mlle. Djanel is now in New York and I hope that Americans will enjoy her singular talents and attractive personality as much as they were formerly appreciated in Europe.

IRVING SCHWERKÉ

Concertizing in France

Concertizing in France, before I left, were such artists as Cortot, Thibaud, and Marcel Ciampi. The Pasquier Trio, separated by the service, were hopeful of coming together and launching out again, also of eventually returning to America for another tour. Admirers of the Pasquier Trio may not happen to know that Mme. Jean Pasquier is a popular recitalist and radio singer in France. Violinist Zino Francescatti I have not spoken with since last April 21, when he and Mme. Francescatti came to my Paris home for an afternoon. Shortly thereafter I left for Nice, to attend the Death of Paganini Centenary, in which Francescatti was to have figured, but was prevented, alas by the circumstances which you all know. Then one day in late November I saw friend Zino and Madame on the street in Lisbon; but before I could get out of the café where I was sitting with friends they had disappeared, and before I could learn where they were staying, they had flown! And the other day, Francescatti gave a recital in Boston, and when it was all over, the news reached me in next-door Cambridge! Friend Zino being French, I can hear him ask, *Qu'est-ce que vous voulez?*

Americans Still Abroad

There were many American artists in Europe when the war broke out; some have preferred to remain there, but the majority have no doubt come home. Touring on the continent is now distinctly out of the question, as the American violinist Michel Gibson, who had bookings in five countries, can tell you. While I can tell you what happened to my own projected tour—lectures on American music, visiting Greece, Bulgaria, Rumania, Italy, France, and Holland!

In Italy, according to reports, concerts "are flourishing," and La Scala, Milan, formerly the seat of Toscanini's prowess, has burst into a "big" season, soon to be followed by the Royal Opera at Rome. Many of Italy's foremost singers, instrumentalists, and conductors, it seems, are still in that country.

As to England, I know no more than is contained in the reports of our London correspondent. When I appointed him, I was confident he would do a good job, and he certainly has stuck it out most marvellously. What is musically doing up Manchester-Liverpool way, I have no idea, and the last word I received from our correspondent there was a letter, months ago, informing me he was going to the army.

Rumors of musical activities in Denmark, Holland, Belgium, Finland, and so on, are utterly conflicting. Some say that the capitals of those countries are having "seasons," some say that musical performances have been reduced to zero. I wish I knew and that it was not zero!

The Refugee Composer Question

Here is another leading question that has frequently come my way the last few weeks: "Do you think, as some observers seem to, that the influx of Europe's leading masters means the leavening of American music?"

A plain question is supposed to deserve a plain answer, and, to make mine as plain as I know how, I emphatically do *not* think so.

I have no way of knowing how many of Europe's "leading masters" have come to America, and the first illusion to dispel is that *all* of them have reached these shores. There are still a great many left in Europe, and though America may not know anything at all about them, they must none the less be accounted among Europe's "leading masters."

To mention only a few: Richard Strauss is still in Germany, Ghedini is still in Italy, Migot and Schmitt are still in France, Vuataz is still in Switzerland, De Bourguignon is still in Belgium, Franco is still in Spain, Coelho is still in Portugal, Samper is in Mexico, De Falla is in Argentina, and is not Sibelius still in Finland?

Supposing that every last one of the European composers were to come to America, why, not even *that* could leaven American music! Do you think, if every last one of our American composers suddenly went to some European country, that that would alter the natural course of the music of that country? Fiddlesticks! And yet some of our American boys are just as great in composition—sometimes I think greater—than many a "leading" European master. No American has as yet produced a Fire-Bird, but neither has a European produced an Afro-American Symphony; no American has as yet produced a little Brahms Waltz in A flat, but neither

(*Please turn to page 94*)

Irving Schwerké, General European Representative and Associate Editor of Musical Courier, with headquarters in Paris, was in Switzerland when the war broke out. He was not allowed to return to his home in Paris, until December 12, 1939. In the meantime, he remained in Geneva, and in the first week of his stay there, had completely reorganized the Musical Courier work and was carrying on from there—conducting various business matters, writing his articles, and receiving the contributions of the various European correspondents, the latter a signal achievement in view of the disrupted mailing conditions already existing.

Returned to Paris, Mr. Schwerké transferred Musical Courier activities to the French capital. In May, 1940, he went to the Riviera to cover the Death of Paganini Centenary, to be celebrated at Nice, where the great violinist had died. But by the time the celebration was held, it was no longer possible to return to Paris, and it was not until late October that he received the papers which allowed him to go into the occupied zone and return to Paris.

On Dec. 13 he sailed from Lisbon, arriving in New York, on the 23rd. He is now with friends at Craigie Arms, Cambridge, Mass. He will lecture on his war experiences and musical subjects in various cities. His first talk was before the Somerville Rotary Club, Somerville, Mass.

Evaluating the New Composers

By LAZARE SAMINSKY

Lazare Saminsky, composer, conductor and author of "Music of Our Day," is closely associated with American musical life in many capacities, and he advanced the cause of American music in many ways. He conducted many American works, orchestral and choral, here and in Europe, and he lectured extensively on the music of the United States at the universities of Europe and recently in South America.

Just twenty years ago this writer found himself in exactly the above predicament: a new man in America, before a hard, uphill, unknown road!

In spite of all the hospitality, the amiable human comradery which the American people rather readily grant the stranger forced within their gates, my anxiety—or was it, perhaps, bewilderment?—was sharply mindful of some very audible talk:

LAZARE SAMINSKY

"Who are all those Szymanowskis, Stravinskys, Poldowskys, Prokofieffs, who are coming in waves to this country? Why must we laud and make so much of these new men with their strange ideas?" etc., etc.

A generation is at the end of its march, and the same murmur meets other new people.

In this piece I shall not, however, discuss, all of the illustrious people newly in this country, not men such as Schönberg, Krenek, Milhaud, Hindemith. Their art, their ideas, innovations, influence on the progressive musicians in this country, to which I am proud to belong, is no new story. We have weighed and measured their worth and disputed over them more than enough.

As to Stravinsky, he is, indeed, past the stage of penetration. He is already a feature of the Elysian fields, the American cartoons and movies, threatening to become our staple food.

The Newer Men

But what of the newest men of consequence now in this country; what is one to expect of them?

Now, when cultural resistance is preached by some, a sort of shallow *Kulturkampf*, the appraisal of them is timely, indeed. In this particular case, to put it plainly, the query is: what will be the effect of the newest emigré composer in our midst; positive, bad or nil?

Let me at once dismiss the second possibility. If a race or a nation or a culture has not the stamina to swallow alien corn and digest it in the collective mind, it surely has no creative future.

To protect creation is the most stupid form of protectionism. True national creation is a natural force, and it develops germs of defense within its inherent self automatically, as soon as there is menace ahead.

But an evaluation of the new composer flung into our midst by the European madhouse, sheds an unexpected yet timely light on our own doings, our own figures, our own yardsticks of appraisal. After all, we cannot properly see ourselves, and the rising pitch of hurrah-patriotism is not entirely helpful. In the discount of alien creators now settling on these exuberant shores, let us make sure that we do not apply the same lame reasoning with which we sort and shelve our own composers.

Zola Provides a Text

In one of Zola's best novels, L'Oeuvre, a part of that mighty epic Les Rougont-Macquart, a man of gauche genius and wild vagary, Claude, is opposed to another painter, Fagerolles. The latter, a sober master of the obvious, is quick in picking up Claude's weird idiom. His innovations he softens and makes palatable to the consumer. Like Oscar Wilde in Whistler's apostrophe, "he dines at our tables and picks from our platters the plums for the pudding he peddles in the provinces."

Now, there are fallacies in a too facile sniffing at such a pliable modernism. Is it really only a clever draining of the unsellable ideas conceived by genius?

There is no conflict between the social reach of genius and talent. If in the creation of genius there is grain liable to feed the marrow of mankind, talent, the toiler-bee, is there to peptonize and relabricate it, to turn invention into commodity.

One is not even sure which is more useful to art and its progress, *the* revealing jolts and *gaucherie* provided by "geniuses," true or half-baked, the Claudes, or the technical accomplishment, the well-prepared victories of the novel achieved by clever toilers and imitators, the Fagerolles.

This is not balm or a preamble to a discreet minimizing of anyone.

The Case of Toch

Take Ernst Toch, for example. He does not belong in our first order and he cannot be unreservedly classed with the Fagerolles. He is above them and has a pretty high *métier* at his fingertips. But there is something in Toch, quite a bit of that—shall we say—popularizing and adapting of newness, tangent to Toch's work.

To be sure, his Tanzsuite embodies many continental or rather, mid-European traits which our own day is right to scoff at—a grotesque reflected and facile, a technical obviousness stamped on the chromatic polyphony of the piece, and a dated Wagneroid "profundity" with its creeping harmony.

The first of Toch's Three Piano Pieces, opus 32, is also typical of his prolix chromatic writing with its obvious oddities and such trite "modernistic" proceedings as polyharmonic layers built of fourths.

Some of these traits obstinately remain with much of Toch's music. What one finds striking in it, is the condensation of the technical achievements of our day into one uniform manner or style, a sort of a brief code of today's humdrum tonal procedure made easy for those who still understand only the language of yesterday. The personal and emotional strata of Toch's music aside, one may say that as a craftsman, he is chiefly an expert cultivator of the new tonal proceedings for the levelled international consumer.

Of the rest of this Germanic-cosmopolite modernist phalanx now with us, Karol Rathaus comes nearest to the Toch pattern. But his music is, indeed, of a far superior spirit and far more individual craft.

Rathaus Considered

In Rathaus' early work, the First Violin Sonata, for example, one finds the whole blessed arsenal of cosmopolite modernity, ferocious melodic leaps, polytonal formations, streams of harmony of the second and the fourth, yet this music is not without a strong emotional stress of its own. His recent Third String Quartet presented at the International Festival in Oxford and here by the League of Composers, is again ultrachromatic as to its woof and not very individual in expression. But again, there is a tense dramatic quality in it and a mastery of ornamental and figurational polyphony of a high order. The hearer is also won by delicate emotional oases in this music, such as the *lento perdendosi* preceding the close of the first movement or the softly elegiac, serene chanting in the third, one of the most personal passages in the quartet. One must admit, however, that these suspenses and becalmings make his form, already smallish and somewhat casual and theatrical, still more obvious.

Two Other Composers

Totally different are two other composers who have recently presented themselves before our musical world, Paul Dessau and Stefan Wolpe. And here is where our case begins.

A number of our musicians were, I think, deceived by the somewhat stereotyped germanic-modernistic facade of the composers recently heard at a League of Composers concert, as they lumped Rathaus, Dessau and Wolpe together and dismissed them all as the imitative and

(*Please turn to page* 95)

Europe's Breakdown

(*Continued from page* 93)

has a European as yet produced To a Wild Rose.

"Leavening American Music"

Let the influx of European composers continue, if you will. There is room for as many as can get here, and they all know how to go after and attain to place and power. But banish the entertaining thought that it can mean the leavening of American music. European composers, at the present time at least, need America much more than America needs them, and instead of American music running the risk of being leavened by European composers, it is going to work the other way: they, the composers, are going to be leavened by America! That is, if they hang around long enough, and from the looks of things, I think they will.

"A little leaven leavens the whole lump," and the only way to give new life to a tree is to get after its roots. I cannot, for the life of me, see any European composer making an American mentality for himself over night and getting down to the roots of American music and causing it to become—more American than it already is. And America's musical graveyard, alas, is full of talented boys and girls whose greatest mistake was to be influenced by this or that one of Europe's "leading" masters, influence usually amounting to the copying of the master's faults and weaknesses. "In imitating a model," Saint-Saens said, "it is always by its defects that the imitator resembles that model, and never by its qualities, which are inimitable." He also said, "There is no recipe for making masterpieces," and "Many young talents come to naught in these times, because, instead of remaining true to their nature, they believe themselves obliged to obey a catchword."

America is an hospitable country and will continue to welcome and give success to talent and genius; and if American music is ever leavened, it will not be because our country has opened its doors to an influx of "leading" foreign masters, but simply because some American composer, or composers, has remained faithful to his true American nature. There is no other way.

N. Y. Aquarium, Site of Lind Debut, to Go

The New York Acquarium, on the site of which formerly stood Castle Garden, where Jenny Lind made her American debut, is to be demolished and the collection of fish removed to the Bronx.

Castle Garden also served as gateway to America for some 7,000,000 European *emigres*.

Facing the Challenge

By DOUGLAS MOORE

Professor of Music Columbia University

The war and the political disturbances which preceded it have presented a challenge to the musical culture of this country. Many well-known composers, scholars, conductors, and performers have been compelled to abandon their useful positions in the musical life of the totalitarian countries and have appeared in our midst. There are others less well-known, perhaps, but surely no less unfortunate. For these artists, ruthlessly torn from their familiar surroundings and forced to begin a new life among an alien people with an unfamiliar language, the sympathy of the American musician is boundless. We extend them our help not only in the name of the great art which we serve, but also because as Americans it is our prized inheritance to welcome the oppressed and persecuted from all lands.

The American musician has had a hard fight to establish himself in his own country. We have been confronted with many handicaps, the disbelief in our own destiny as a musical nation, until recently so widely held, the snobbish insistence upon European labels as a mark of proficiency, the apathy of the public. All these have conspired to retard our economic development. Even today the American trained conductor has yet to take up his proper place in our musical life. No one can deny however, that great progress had been made in the last ten years. We are winning the fight for recognition. The musical destiny of the United States cannot be denied.

Accepting Our Destiny

If we believe in this destiny, if we are true to the ideals which are the glory of this nation, we cannot fail to accept the challenge now presented to us. The assimilation of a large group of skilled artists, many of them world famous, will undoubtedly work hardships, particularly to our young musicians. The present situation calls for the greatest wisdom as well as generosity. No one will say that our musical culture will not profit by the contributions of these men and women. America is still the land of opportunity, especially in the arts. The problem now to be studied is how they can be provided a means of livelihood commensurate with their abilities without neglecting our obligations to our own home trained musicians.

It has been suggested that the National Music Council study the refugee problem and make recommendations for action. No more useful undertaking could be imagined. The problem must be solved in a spirit of tolerance and generosity, and solved without delay.

Photo by Jas. Abresch

OSCAR WAGNER

will be the piano soloist with the Dvonch Symphonietta at Town Hall, New York, Feb. 10, playing Albert Stoessel's Concerto Grosso. Mr. Wagner gives public performances only occasionally as he now is Dean of the Juilliard Graduate School.

MOBLEY LUSHANYA and "FLASH"

As guest artist with the San Carlo Opera Company, Mobley Lushanya, soprano, was heard as Aida and Santuzza in Washington during the inaugural festivities of President Roosevelt. Miss Lushanya will appear in Philadelphia with the company again as Aida and in La Boheme. Recent engagements included opening the Civic Concert Course before a capacity audience in Paris, Tex., and at Longview, Tex., and Springfield, Mo. Her programs have included two songs written for her by Harold Henry and Allan Morrow. H. Walter Hatschek, her accompanist, appeared as assistant artist at her concerts.

Photo by Larry Gordon

WEBSTER AITKEN,

pianist, jovially examining the score of the Mozart concerto with Bruno Walter. Mr. Aitken plays the concerto with the New York Philharmonic Symphony Orchestra at Carnegie Hall on Feb. 1, Mr. Walter conducting.

Evaluating Composers

(*Continued from page* 94)

obvious modernist of a kind already dated.

To my mind there is an all-important confusion in this verdict; a notion has been followed rather than ear and instinct. That cosmopolite, ultra-chromatic and polytonal language which has become a sort of international esperanto is, indeed, a nuclear trait with Toch, and to some extent with Rathaus; but it is only a marginal fault with Dessau and Wolpe. One cannot press this point strongly enough, since the same confusion of nuclear and marginal traits sometimes beclouds the appraisal of our own composers.

Both Dessau and Wolpe are independents marked by an imaginative quality of a personal nature. Both speak as they feel, they do not manufacture. The strength of one lies in his form-vision, of the other, in a racial-emotional élan.

Even if at times Dessau's texture is marred by strands of melos and figuration that seem derivative and somewhat ordinary, the impression of his *Third Psalm* for voice and three strings and even more so, of his tense exotic oratorio "*Haggadah*" (story of the Exodus), is one of elevation and manly eloquence. Who could forget the still passion in that exalted *lento* section before the close of the Psalm "I lay me down....I dream"?

Wolpe's main mark of distinction is his technical imagination, particularly the form-building striking in its resourcefulness, a gift almost extinct in our era of harmonic manipulation. It is amazing what he is able to draw from a faintly Schumannesque outline of his *March and Variations* for two pianos. The individual and inherited blend in a way that seems utterly convincing.

This is the very *Neue Classizität* of which Busoni dreamt, something freely born from the continuity of musical culture, not the late lamented sham-classicism bred by musical politics.

If we must search for an Achilles heel in Wolpe's music, it is, perhaps, the profusion of devices and variants, too complete an exhaustion of the thematic potential, by which one might be fatigued.

In Wolpe's March and Variations one follows with delight the manner in which his frank unison theme recedes into the maze of rhythmic and contrapuntal derivatives, where the cadence of one variation serves as spring board for another, where a canon of embracing length dovetails the seemingly, but not audibly, incongruous counter voices. In the sixth variation one is charmed by the whim and free play of technical vision. Here the mutations, spontaneous and agile, are only spiritually, imponderably an issue of the theme, not mechanically as they are in a superannuate classicism. And with a new force this impression is conveyed in the macabre ominousness of the closing, as well as in the sacramental and dramatic remoteness of the *eighth variation*.

The Moral of the Matter

What is then *der langen Reden Kurzer Sinn*, the kernel of the matter?

If we are to vivisect these composers or, for that matter, any other group, our own included, let us not do it wholesale, finding basic faults where many are but marginal.

Then, too, must not we concede that if this country holds plenty of mediocre musicians, some of whom call themselves composers, if this land does not need to import nonentities, least of all to glorify them, there surely is a place in our musical life for valuable musicians, fine craftsmen and intellectuals of a high mark, such as the four men here discussed?

Need one win the Battle of Yorktown to get himself into American life?

It is really strange to hear a murmur arise from the same quarters that insist that the American "frontier" is not yet exhausted, and that fresh initiative and free competition will still work miracles in this virile land.

Photo by Bruno of Hollywood, N. Y.

ADELAIDE VAN WEY,

contralto, with Robert Hill as accompanist, was heard in recital recently at the Woman's Club Auditorium, Richmond, Va., in a four-language program. Miss Van Wey came back to New York after an extensive tour which included appearances in Washington, D. C., Richmond, Binghamton, and Harrisburg, Penna. She also was heard in the South and other Eastern cities in her series of recitals, "Songs Around the World."

Merola Discloses San Francisco Plans

Two Wagner Works, Boccanegra, Listed, with Los Angeles Week and Nearby Visits

Two Wagnerian music dramas, the deferred offering of Lawrence Tibbett in Simon Boccanegra, Lily Pons in The Daughter of the Regiment and a revival of Massenet's Werther are among the novelties planned for the San Francisco Opera Company next season. This was revealed by Gaetano Merola, general director, on a visit to New York.

Mr. Merola told the Musical Courier that the season will open about the middle of October. Tristan and Lohengrin will be sung with Flagstad and Melchior, probably with Edwin McArthur conducting. Mr. McArthur is one of three guest conductors who will appear, the others being Erich Leinsdorf and Gennaro Papi.

With Miss Pons in the Donizetti score will be Salvatore Baccaloni, new basso buffo of the Metropolitan. Gladys Swarthout will appear as Carmen. Licia Albanese will make her debut on the Coast in Butterfly. Werther will have Stevens and Jobin as principals. Boccanegra, deferred because of Mr. Tibbett's illness, is definitely scheduled.

Mr. Merola said that the company will appear for a week in Los Angeles and also will appear in Sacramento, Pasadena and San Diego.

Elin to Present Rebikoff Works

Vladimir Elin, Russian basso, is presenting for the first time in English Fables by the Russian composer Rebikoff at the Barbizon Hotel Theatre, New York, on Feb. 6 and 11. The program will also include excerpts from Eugene Onegin, Faust and The Bells of Corneville. The entire program will be given in costume. Among the artists taking part will be Mr. Elin, Robert Hayward, Rose Kaufmann, Martha Sabatelli, Vladimir Polojenko and others.

Photo by Lariosa

GAETANO MEROLA,

General Director, San Francisco Opera.

Altglass Describes His Voice Placement Ideas

Great European artists have for many years come to America to sing. But that they should come to study voice with teachers here is really unusual. At least, so thought the interviewer following a talk with Max Altglass at his New York studios.

"Politics and music should not be mixed," Mr. Altglass had said, "but it is inevitable that musically we should be affected by the situation in Europe. There are artists abroad unable to come here this year to whom it is a great disappointment, and whom we shall miss. Maria Müller is such an artist. How successful she was at the Metropolitan for eleven years! In opera and concert, her tours ranged from Berlin to Ankara and from Vienna to Madrid, but she came to New York to study with me from September to December of each year.

"Every singer from time to time must be under a teacher's guidance, not just rest on laurels already won but constantly strive for new successes. Mme. Müller's triumph of world-wide importance was as Senta in the revival of Wagner's The Flying Dutchman at the Bayreuth Festivals in two past summer seasons, an opera which had not been given there in twenty-five years. Karl Elmenorff directed.

"I was happy to read the glowing accounts cabled here, and in the papers sent to me, for it was the first time she had sung the role. She studied it with me in New York during the summers of 1937 and 1938. The critics spoke of the extraordinary carrying power of her voice; of the convincing and radiant portrayal."

MAX ALTGLASS

"Did you know Mme. Müller before she began to study with you?" he was asked.

"Yes, as a very young man," said Mr. Altglass, "I was the leading lyric tenor in the Prague Opera House, where she was the soprano. Two years later we met again in the Metropolitan Opera House, where she was repeating the success in Wagnerian roles she had made in Europe.

"In Europe I had sung the leading German, French and Italian roles always in German, as was the custom. In this country, however, the operas are presented in their original language, which made it necessary to relearn many of the roles."

Attaining Vocal Ease

"How did it come about that Mme. Müller studied with you?"

"Because," he said, "I could put myself whole-heartedly into a role in a morning rehearsal and yet sing it well in the evening. Often after rehearsals I explained to her and other colleagues that it was just a matter of proper voice placement. If tones are placed high and forward enough, with the breath as the support of the tone and not the muscles, one can sing a great deal without tiring. After correct tone placement, proper breath control is most essential, for it is with the breath that the tone is manipulated. That is: through breath the tone should be decreased or increased.

"As an example of what I mean, take the case where you throw a ball to a certain point; you do not tighten your arm to propel it. It is the same with the tone; it must be propelled to a certain point high and forward in the mask, and if you use the muscles you cannot reach that point. When tones are produced without the use of muscles, so that they flow freely, singing becomes effortless and one is enabled to sing at any time and for any length of time.

Preparing Dramatic Roles

"This method made it possible for Mme. Müller to adapt herself to a wide variety of roles such as Senta in The Flying Dutchman, Rezia in Oberon, Aida, Madam Butterfly, Elisabeth in Tannhäuser, and Sieglinde in Die Walküre. She also sang the soprano lead in Simon Boccanegra when it was first revived at the Metropolitan.

"I recall that even some of Mme. Müller's friends were skeptical when she was preparing Oberon with me. It was to be given in Salzburg under the direction of Bruno Walter. But she gave such dramatic vitality to the part that she proved beyond a doubt her ability for both lyric and dramatic assignments. In fact the Oberon aria, the most dramatic number of the score, literally brought the house down.

"A lyric soprano with a properly placed voice, whose power is controlled by the breath and not by muscles, can sing such a dramatic role, and also operas like Butterfly, Aida and Boheme.

"There also have been many other noted singers who have worked with me," said Mr. Altglass. "Among them Frieda Hempel, a great artist, and Hans Clemens, who sang for seven years at the Metropolitan and for three years each fall with the San Francisco Opera. He is now teaching voice in Hollywood. Then there was Florence Wylde, mezzo-soprano with the San Carlo Opera, who gave up a promising operatic career for marriage."

American Singers' Status

"What do you think about American singers, and their chances in opera today?" queried the interviewer.

"There is a splendid wealth of material here," Mr. Altglass replied immediately. "If only this material could be wisely developed, and given the right opportunities. I believe that there should be a government subsidy for opera, so that every city can have its own opera house and company just as they do in Europe. Such companies would also be an excellent preparation for the Metropolitan. Perhaps some day we may have a Minister of Fine Arts in the cabinet of the President, and then young American musicians will be given even better opportunities than they now have."

Mr. Altglass divides his time between teaching and singing. Looking back on his sixteen years of service at the Metropolitan, one recalls the many roles he has sung in seven languages. Among them, Le Vida Breve in Spanish and Eugene Onegin in Russian in a concert at the Metropolitan.

At the moment Mr. Altglass is particularly interested in a young New York soprano who, he says, has a "truly phenomenal voice," and predicts "a great career for her."

B. N.

Fontainebleau School Plans Summer Session at Newport

Plans for its second summer school at St. George's School, Newport, R. I., have been completed by the Fontainebleau Alumni Association. Mr. and Mrs. Robert Casadesus last year inaugurated a course in piano and Mme. Marthe Pillois one in French.

This year, according to Beatrice Sendler, president of the alumni, Nadia Boulanger will teach composition, harmony and organ and Marius Casadesus will conduct violin and ensemble classes. Louise Talma will teach solfege.

Courses and practice facilities are arranged as nearly as possible as they were in the Conservatoire Americain at Fontainebleau from 1921 until the war closed the school in 1939.

The Newport project, according to the president, is in tribute to Camille Decreus, director of the conservatory from 1923 until his death in 1939.

Ish-ti-Opi to Appear in Toronto

Ish-Ti-Opi, Indian baritone, has been booked by Columbia Concerts Corporation for a recital before the Ladies Musical Club of Toronto, Can. Mar. 13.

GEORGE

CZAPLICKI

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"AS GREAT IN CONCERT AS IN OPERA"

Chicago Daily Tribune,
GRANT PARK CONCERT
Mr. Czaplicki has commanded admiration at the opera house, for two seasons through his fine performance in such operas as "Aida" and "Rigoletto." Since his arrival two years ago, however, he has never enjoyed a success so triumphant as last night's. Poles and non-Poles alike hailed his singing with applause that amounted to an ovation, and called him back for repeated encores. This public acclaim was well deserved. Mr. Czaplicki's voice is magnificent in its bigness, its solidity, and its manliness of tone quality. I have never heard his voice sound quite so beautiful as it did last night, and I was struck by the way in which its warmth and power seemed to increase as he progressed through a taxing list of songs and arias.—Cecil Smith.

New York Times,
First and foremost of the stars were George Czaplicki, the highly accomplished baritone of the Chicago City Opera Company, who appeared as Janusz, a part he had sung earlier this season with the Chicago troupe. Mr. Czaplicki made known a splendid voice and a fine stage presence and both acted and sang with the authority of a first rate artist.—Nathan Straus.

Chicago Daily Times,
George Czaplicki, singing the anschlussed Ethiopian king with plenty of fire and dramatic effect.

Philadelphia Inquirer,
Mr. Czaplicki made an excellent impression as Scarpia. Long familiar in Chicago Opera, the singer acted and sang his role with sureness and authority; his voice has depth, resonance and much color. To commend him for his singing of "Va, Tosca, nel tuo cuor" in the first act is not to detract from the rest of his performance.

Evening Public Ledger, Philadelphia,
Mr. Czaplicki created a most favorable impression both vocally and dramatically as Scarpia. Of imposing stage presence and with a fine baritone voice, he gave more authority to the role than any interpreter since Scotti, and was especially effective in the monologue "Va Tosca," and the following "Te Deum" of the first act and throughout all of the second. The role, however, calls for much more acting than singing, but Mr. Czaplicki was excellent in both.

Evening Bulletin, Philadelphia,
The evening introduced an exceptionally gifted and accomplished baritone in George Czaplicki, whose Scarpia was distinguished by a splendid bearing and a superior vocal style.

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ALBERT SPALDING

is being heard as solo violinist and commentator on a weekly radio program over CBS on Sunday afternoons at 4:30, with André Kostelanetz and his orchestra. Since his appearance with the New York Philharmonic-Symphony Society in December, Mr. Spalding has made a Southern tour.

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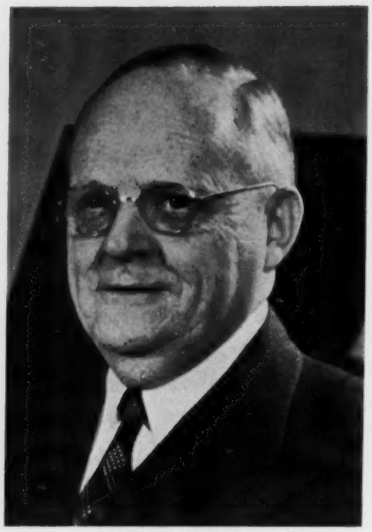
By LUCIUS PRYOR,
Director, Lucius Pryor Concert Service

COUNCIL BLUFFS, IOWA.—Every indication points to an excellent season for 1941-42. Even the usually pessimistic customer appears a little enthusiastic.

In my opinion the bulk of the responsibility for creating good conditions musically falls on the artist and the magazine. The artist must first create enthusiasm and then the magazine can tell the public about it. The booking agent is the means to an end, but he is helpless if his attractions fail to "click." We are grateful to our artists, who have done fine work in this territory throughout the season, and we unstintingly thank the musical press for their cooperation.

We have seen an increase of 28 per cent in bookings for this season. Our total is 155 concerts, and our territory covers Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Louisiana and Texas.

The Lucius Pryor Concert Service announces the following schedule for 1941-42: Gertrude Gibson, soprano, and Davis Cunningham, tenor, June; Jose Vega Dance Group, July; Carroll Glenn, violinist, October; Gertrude Berggren, contralto, and Donald Dame, tenor, October-November; William LaVarre, lecturer, November; William Masselos, pianist, November-December; Louise Meiszer, pianist, January, 1942; Roth Quartet, February, 1942; Gordon Dilworth, baritone, February-March, 1942; Agnes De Mille, dancer, and her company, March, 1942; Curtis Cooksey, actor, in Cameo Productions, March, 1942; Helen and Karl-Ulrich Schnabel, in four-hand works at one piano, April, 1942; and Irene Ruppert, pianist, in a lecture-recital, from Passacaglia to Swing.



LUCIUS PRYOR,
director, Lucius Pryor Concert Service.

Iowa State College Artist Series Prospers

Ames Audiences Are Reported Eager for Music

By TOLBERT MAC RAE,
Iowa State College

AMES, IOWA.—Musical conditions in Iowa are good. Having one of the largest radio audiences of any state together with one of the strongest high school programs in the country, and this program being augmented by six large symphony orchestras in the larger cities and universities, the concert business cannot help but succeed in Iowa.

Iowa State College is presenting this year the following concerts on the regular artist series: the United States Marine Band; Helen Jepson in recital; Nikolai and Joan Graudan in sonata recital for cello and piano; Rudolph Ganz playing the Beethoven Fifth piano concerto with the Iowa State Symphony Orchestra; the Minneapolis Symphony Orchestra in two concerts under Dimitri Mitropoulos; and Vladimir Horowitz. The crowds fill our auditorium, which seats 3,500.

Through the Association of American Colleges, Hugh Hodgson, pianist, of Georgia University, appeared on our campus for a recital and lecture.

With the spiritual values being challenged as they are today by material things, our people are finding a great source of strength in the great music which is made available through public performance, radio and recorded music. The managers of concert artists and local committees should make more music available to the masses.

Photo by Bruno of Hollywood

JOSEPHINE ANTOINE,
coloratura soprano of the Metropolitan Opera.

Metropolitan Photo Service

STEVEN KENNEDY,
American lyric baritone, who has joined the roster of WGN Concerts, and Licia Albanese, Metropolitan Opera soprano, at luncheon in the Savoy Plaza. Mr. Kennedy recently sang Sharpless in several performances of Madam Butterfly in which the soprano had the title role.

Josephine Antoine Soloist with Providence Chorus

Josephine Antoine, coloratura soprano of the Metropolitan, was soloist on Jan. 7 with the Providence (R. I.) Festival Chorus, her third appearance with this ensemble. On Jan. 5, Miss Antoine, at the Metropolitan Opera Sunday night concert, was heard with John Carter in the duet from The Bartered Bride in which both appeared last summer at the Central City (Colo.) Festival, and also participated in the second act of Don Pasquale. Miss Antoine, on Jan. 22, substituted for Charles Hackett, in a joint recital with James Friskin, pianist, at the Juilliard Graduate School.

Davenport Hails Novaes, with Tri-City Symphony

DAVENPORT, IOWA.—In spite of a heavy snowfall and hazardous driving conditions an audience of more than 2,000 persons heard the second concert of the winter series of the Tri-City Symphony Orchestra at the Masonic Temple in Davenport on Sunday afternoon, Jan. 26.

The orchestra, directed by Oscar W. Anderson of Chicago, gave an exceptionally fine interpretation of Dvorak's Symphony "From the New World."

Guiomar Novaes, Brazilian pianist, was soloist playing Saint-Saëns Piano Concerto in C minor. She thrilled the audience with her brilliant performance. After numerous bows, Mme. Novaes played two Chopin numbers and two by her husband Octavio Pinto.

John Carter, young American tenor of the Metropolitan, will be soloist at the third concert, the date of which has been changed to Sunday afternoon, March 16. The fourth concert of the series will be on Sunday afternoon, April 27, when the winners of the Young Artists contest sponsored by the Tri-City Symphony and four local newspapers will appear as soloists.

INA WICKHAM.

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—WALTER TERRY, *New York Herald Tribune*

"The first authentically American ballet."
—IRVING KOLODIN, *New York Sun*

"El Penitente"

"A beautiful ritual dance from our Southwest."
—WALTER TERRY, *New York Herald Tribune*

"It achieves its ends with fine clarity and conviction."
—JOHN MARTIN, *New York Times*

"Every Soul is a Circus"

"Hilarious and sometimes tragic. A characterization that evoked everything from chuckles to guffaws."
—IRVING KOLODIN, *New York Sun*

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HAROLD BERKLEY CONGRATULATING SOLOISTS following a performance of Elijah at Bushnell Hall by the Hartford Oratorio Society. A chorus of 175 and the Hartford Symphony Orchestra participated. Left to right: Mr. Berkley, who conducted; Donald Gage, tenor; Frances Newsom, soprano; Gertrude Berggren, contralto; Wilbur Evans, bass-baritone; and Arthur Shipman, president of the society.

Hartford Is Connecticut Music Center

By MARY LYNCH

HARTFORD, CONN.—Although the booking in Hartford for 1941-42 is indefinite as yet, a full season is expected. The Bushnell Memorial is the center of musical life here and has its regular course of concerts by leading symphony orchestras as well as a solo series and one or two opera events given by the Metropolitan Opera Company. The Musical Club of Hartford will sponsor two or three recitals, and one of chamber music. These recitals are not money making for the club, but are offered as a service to members and the general public.

Perhaps the most important influence in promoting musical growth in Hartford is the presence of numerous choral groups, made up of amateur members mostly, and directed by outstanding local musicians. This city has many utility, insurance, and manufacturing companies, most of which have such a chorus. In addition to providing stimulus for the amateurs, these groups have in the past and will next season import soloists, either instrumental or vocal, for their annual concerts. These again do not profit the organizations, but are given for the pleasure of the numerous friends of the clubs. The soloists thus engaged are usually chosen from the medium priced groups.

The Hartford Oratorio Society will have two appearances. This society also imports its soloists.

Hartford offers much music to its public, and many artists both in the higher paid brackets and the others on their way up are given opportunity for appearances. The artists, aside from those to appear in the Memorial series, are not generally booked until the fall.

Connecticut College Offers Course of 5 Events

NEW LONDON, CONN.—The Connecticut College Concert series, runs each year from October to March, and comprises five concerts by famous artists. The series, both last year and this year, has been completely sold out, and the prospects for the 1941-42 season appear to give every reason for confidence that the result will be similar. The defense situation has brought hundreds of new people to the community.

The following is the schedule for the 1941-42 season: Oct. 22, Helen Traubel, Metropolitan soprano; Nov. 19, Mildred Dilling, harpist, and Anatol Kaminsky, violinist; Jan. 7, Boston Symphony Orchestra; Feb. 11, Coolidge String Quartet with Muriel Kerr, pianist; March 18, Josef Hofmann, pianist.

The two concluding concerts of the 1940-41 season will take place on Feb. 12 with Vronsky and Babin, duo-pianists, as the soloists and on March 19 with the Metropolitan soprano, Bidu Sayao.

J. Lawrence Erb is chairman of the college music department.

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Address all letters to Fraser Gange, 117 West 58th St., New York, N. Y.

New Haven Symphony Concluding Series

3 Conductors Alternate on Podium at Yale Concerts

NEW HAVEN, CONN.—Concluding concerts in the present series of the New Haven Symphony Orchestra schedule will present Hugo Kortschak, conductor and solo violinist, and Harry Berman, violist, Feb. 10; David Stanley Smith, conductor, March 3; Hugo Kortschak, conductor, and Ruggiero Ricci, violinist, April 21; David Stanley Smith, conductor, and assisting choral group, May 12.

Artists previously appearing this season included Richard Donovan, conductor; Mario Castelnuovo-Tedesco, composer, as piano soloist in his concerto; Rose Pauly, soprano of the Metropolitan; Lois Wann, oboist; Ward Davenny, pianist.

The orchestra management emphasizes that, in these days of instability and anxiety, the need for stressing social and cultural values is more imperative than ever. Its aim is to give employment to local musicians and to afford hearing for talented and aspiring soloists, and to make symphonic music, artistically interpreted, available to the entire community. The series of concerts is under the management of Meyer Sokoloff.

Yves Tinayre, tenor, will appear in conjunction with the Woolsey Hall Faculty Quartet in the Woolsey Hall Concert series on Feb. 25.

The series is over-subscribed annually. The New Haven Symphony Orchestra is having a similar success. Daggert M. Lee, concert manager for the Woolsey Hall series, states that no bookings have been made for the coming season.

Remaining concerts in the series include Lotte Lehmann, Metropolitan soprano, with Lauritz Melchior, Metropolitan tenor, Feb. 18; the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, March 12; Vladimir Horowitz, pianist, April 2, and the New York Philharmonic Orchestra, under John Barbirolli, April 15.

The New Haven Symphony Orchestra series concludes with Hugo Kortschak, violinist, and Harry Berman, violist, Feb. 10; Ward Davenny, March 3; Ruggiero Ricci, violinist, April 21, and the Symphony Chorus, May 12, as soloists.

Daltry Opera Company Plans Summer Series

MIDDLETOWN, CONN.—Joseph S. Daltry, of the Daltry Opera Company, announces that his forces expect to present summer performances of Gilbert and Sullivan operas. The group appeared in a season in New York last fall. Since summer bookings are not usually made until late spring, it is not possible at this moment to give definite dates or places, but tentative conversations have already taken place concerning the possibility of return engagements at several of the places where the group has performed in the past, and some new ones, he states.

In addition to Gilbert and Sullivan, the company will prepare concert versions of other operas, and some purely choral works, such as the Bach B minor Mass.

3 Concert Series Given at Bowdoin College

BRUNSWICK, ME.—A comprehensive program composed of three concert series is scheduled for Bowdoin College this year. Attendance at concerts by both the general public and students is the best in the history of music at the college.

In the artist series the Trapp Family Singers; Mack Harrell, baritone; and Luboshutz and Nemenoff, duo-pianists were heard. The Choral series included two concerts by the Brunswick Choral Society with assisting artists; Glee Club Festival with Colby College and Westbrook Junior College consisting of 225 voices; a program of sacred music by the Bowdoin College Chapel Choir; annual campus glee club concert; and Messiah with the Wellesley College Choir and Bowdoin College Glee Club.

The chamber music series comprised the Curtis String Quartet, Frederick Tillotson assisting artist; Yves Chardon, cellist of the Boston Symphony Orchestra and Frederick Tillotson, pianist, in a sonata list and violin and piano sonatas by Norbert Loga and Mr. Tillotson. The latter is professor of music at the college.

Stillman Kelley's Pilgrim's Progress on Portland Schedule

PORTLAND, ME.—This is the eighteenth season of the Portland Symphony orchestra, and its fourth season under the baton of Russell Ames Cook of Boston. Concerts are still to be given March 19 and May 7, with soloists to be announced. There will be two children's concerts, and three "Pops" concerts, the first to be presented Feb. 14, and others in the late Spring.

The orchestra will take part in the presentation of the oratorio, The Pilgrim's Progress by Edgar Stillman Kelley, which will be given in Portland as a feature of the annual convention of the Maine Federation of Music Clubs during the second week in May by a massed state chorus of over 400, conducted by Dr. John Warren Erb.

Concerts thus far this year have been unusually well attended, with an average audience of over 2,500. All musical events in this region seem to be evidencing by their increased supporters, a growing interest in music, and an indirect result of the industrial awakening here.

Clinton W. Graffam is business manager of the orchestra.

Portland, Me., Teachers Group Manages Events

PORTLAND, ME.—The National Symphony Orchestra, under Hans Kindler; Eugene List, pianist, and Dorothy Maynor, soprano, appear in the present season of the Portland Music Teachers' Association on Feb. 5, April 15, and May 16, respectively. The president of the Portland society is Donald M. Payson. Sarah W. Scribner is secretary.

Among other musical organizations are the Portland Symphony Orchestra, the Rossini Club, the MacDowell Club, the Portland Women's Chorus, the Portland Men's Singing Club, the Marston Club and the Kotzschmar Club.

GRETA M. SCHOENWALD will present her students in a song recital at the MacDowell Club, New York, on Feb. 23. In addition to teaching privately, Prof. Schoenwald is a member of the faculty of the New York College of Music

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BOSTON

New Milhaud and Stravinsky Scores Prove Impressive—Tibbett, Francescatti Head Recitalists of Fortnight

By CYRUS W. DURGIN

BOSTON.—Igor Stravinsky's new Symphony in C major has proved one of the most interesting, perhaps the best, of new scores heard here so far this season. The composer himself introduced it during his week as guest conductor of the Boston Symphony Orchestra. On the program that served for two concerts at Symphony Hall and one in Sanders Theatre, Cambridge, were also Stravinsky's Divertimento from his ballet The Fairy's Kiss, and the Second (Little Russia) Symphony of Tchaikovsky. The last-named had been given once by the Boston Symphony, in 1897, and the only other local performance of it since then appears to have been by Alexander Thiede and the WPA orchestra in 1937.

While the form of Stravinsky's work appears to be orthodox, apart from a scherzo that involves a minuet, passepied and fugue, a first hearing left me with various impressions of certain pages, rather than a connected idea of the whole. Certainly the Symphony is fascinating, closely-woven, and starts out in highly original manner. While the harmonic style is peppery, Stravinsky has written more consistently dissonant music than this. Rhythmically it is all quite complex as a whole. At any rate, the Symphony is ponderable and ought to be heard several times more.

Fay Photo Service, Inc., Boston

THE TRAPP FAMILY SINGERS
appear before their third sold-out audience in Jordan Hall, Boston, during the holidays.

A baritone of more mellow and rounded voice, who sang with care against straining high tones and against too much volume at any time, was Lawrence Tibbett when he sang at Symphony Hall, Jan. 12. This was said to be his first recital since he fell victim to the indisposition that kept him from singing during the autumn. High points of the program were Schubert's The Wanderer, Brahms' melodramatic Verrath, and that blood-curdling declamatory ballad, Edward, by Carl Loewe, which only Mr. Tibbett can do so vividly. Otherwise there were pieces by Rosa, Handel, Wolff, Tchaikovsky and others. Stewart Wille, the accompanist, offered his customary short group of solos.

Budapest Quartet in Local Debut

The Boston debut of that superb string ensemble, the Budapest Quartet, was an event. There may be quartets to equal this one, but none that surpass it. Hence they afforded an evening of beautifully articulated and styled music-making. Haydn's The Rider Quartet began the program, followed by the Ravel Quartet, and that elusive masterpiece of Beethoven's last year, the C sharp minor, Op. 131. This concert inaugurated the Chamber Music Series presented in Jordan Hall by Aaron Richmond.

Another admirable string group, the Boston String Quartet (three of whose members are Boston Symphony players, and all of whom are on the faculty of the New England Conservatory), lately began another season. Amid informal surroundings in the Conservatory's Recital Hall, the Boston String Quartet delighted a sizable audience with the same Haydn and Ravel mentioned above, and finished the concert with Brahms' B flat Sextet. In the last Messrs. Keller, Krips, Fourel and Zighera were assisted by Quincy Porter, violist and dean of the Conservatory, and by F. Judd Cooke, cello.

Francescatti Impresses

Zino Francescatti made his entry at one of the Boston Morning Musicales given to aid the Boston School of Occupational Therapy. Accompanied by Otto

(*Please turn to page* 104)

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Festivals Scheduled At Northampton, Mass.

Smith College Series and Bach Events at Burnham School

NORTHAMPTON, MASS.—Smith College has organized a festival entitled "Palestrina to Bach," on April 25, 26 and 27. The first concert by the orchestra, will be devoted to Bach and Handel. The second will be by advanced students in the music department. The third is to feature soloists and chamber groups in music of Couperin, Vivaldi, Domenico and Alessandro Scarlatti, composers of the early English school and contemporaries of Bach.

On Sunday afternoon the combined glee clubs of Smith and Princeton will sing a Mass by Vittoria, a motet by Orlando Gibbons and shorter a cappella works by both composers. During the festival, there will be two lectures by eminent musicologists.

The remainder of the regular concert course includes: Feb. 8, the Cleveland Orchestra under Artur Rodzinski; Feb. 20, sonatas for cello and piano by Emanuel Feuermann and Beveridge Webster, and March 11, the Boston Symphony under Serge Koussevitzky.

Alan Lomax, of the Folk-song Division of the Library of Congress, will lecture and perform American folk music on March 4.

A Bach Festival at the Burnham School for Girls in Northampton is announced by Victor Prahl, music teacher at the school and chairman of the festival. Seven cantatas and ten chorales will be sung on the afternoons of May 23, 24 and 25. Musicians for the festival will be faculty members and students of Smith College, students of the Burnham School and musicians from the township. There will be no admission charge for any of the latter programs.

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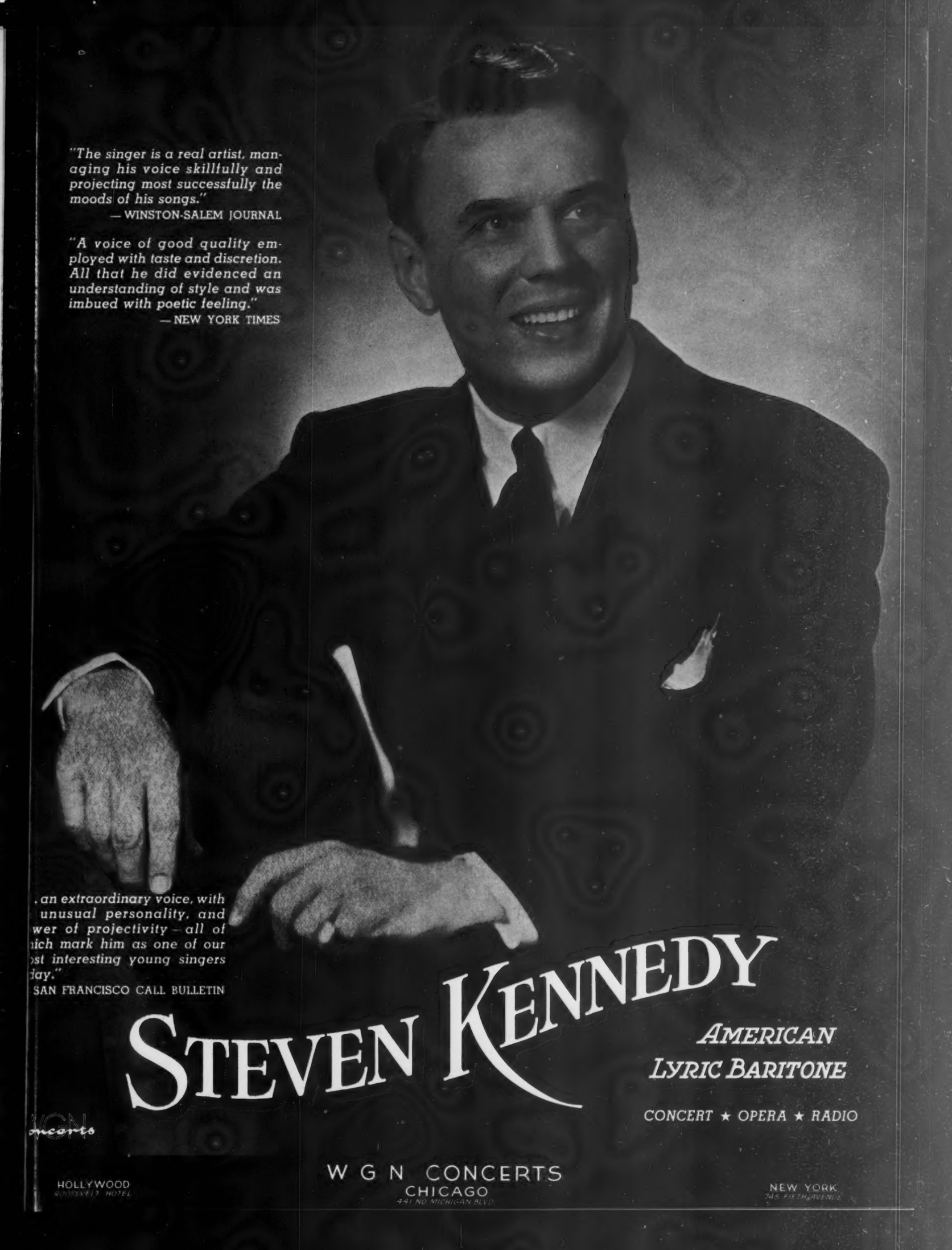

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BOSTON

(Continued from page 102)

Herz, he gave us a Tartini concerto in D minor, the adagio and fugue from Sonata in C major for unaccompanied violin (Bach), that fiendishly difficult 24th Caprice of Paganini, Debussy's Sonata of 1917, and miscellaneous short pieces. Only his Bach (dismally dry music, anyway) failed to impress. Elsewhere Mr. Francescatti proved himself a musicianly player with a vast technic.

That much admired pianist of the Boston Symphony, Jesus Maria Sanroma, gave his first local recital here in six years at Jordan Hall Jan. 14. Beethoven's Appassionata, the Carnaval of Schumann, and music by Bach and Haydn were on his list.

Chausson's rarely-heard symphonic poem Viviane was revived by Alexander Thiede and the Women's Symphony Orchestra at Jordan Hall Jan. 9. Heinrich Gebhard, the Boston pianist, gave a delightful performance as soloist in his own Divertissement. As final number of an unusual program Mr. Thiede conducted the Reformation Symphony (Mendelssohn).

Civic Symphony Celebrates

Joseph Wagner's semi-amateur Boston Civic Symphony Orchestra is now in its 15th season. Next May the actual anniversary will be observed by repetition of the original program of May 9, 1926. Founded to provide orchestral training and to encourage American music, the achievements of the Boston Civic Symphony were set forth in the program book of the season's initial concert Jan. 17. On this occasion Felix Fox was the excellent soloist of the evening, his vehicle being the Fifth Piano Concerto by Saint-Saens. Elegie from Scarecrow Sketches was played in memory of its composer, the late Frederick S. Converse. Other numbers were Holst's A Somerset Rhapsody, waltzes from Der Rosenkavalier by Strauss, the Prelude to Die Meistersinger by Wagner and a suite from Cadmus et Hermione by Lully in arrangement by King.

The Young Artists Association, an enterprising group headed by Rand Smith, baritone, offered a novel program that assembled Dr. Thomas Arne's 18th Century chamber opera Thomas and Sally, The Man With the Moustachio, ballet by Hans Wiener, and 18th Century English songs presented by the Young Artists Association Chorus. There were four performances in Civic Repertory Music Hall.

Another Youth Symphony concert, Wheeler Beckett conductor; a concert by the Trapp Family Singers, a first Boston piano recital by Gloria Greene, 10-year-old child from Los Angeles, Calif., who has studied with Ethel Leginska, and a program by Persis Cox, pianist, have been other activities during the past two weeks.

Boston Morning Musicales Present Artists

BOSTON, MASS.—Lotte Lehmann, Metropolitan Opera soprano, will be the soloist at the 77th concert of the Boston Morning Musicales this month. A series of six concerts is given annually by this group. Artists appearing during the current season included Charles Kullman, Metropolitan Opera tenor; Vitya Vronsky and Victor Babin, duo-pianists; Marian Anderson, contralto; Zino Francescatti, violinist; Mme. Lehmann and John Charles Thomas, Metropolitan Opera baritone.

Mrs. John W. Myers is chairman of the group, and her co-chairman, Mrs. A. Barr Comstock, Mrs. John A. Greene, Miss Herriet A. Robeson, Mrs. Theodore T. Whitney, Jr., and Mrs. Parker Whittington have a committe of more than 100 women. Each year there is a membership waiting list of more than 300.

The new artists for the 1941-42 season will be announced at the February concert.

The Boston Morning Musicales are now booking artists for the 1941-42 season and can not yet announce plans.

Mrs. John W. Myers is chairman and Mrs. E. J. Cummings, secretary

Photo by Johan Dwinp

MRS. JOHN W. MYERS,
chairman, Boston Morning Musicales.

Milhaud Conducts

BOSTON.—Darius Milhaud, the French composer now living in the United States, in his first visit here since 1926 conducted three of his own scores—Le Cortège Funebre, Fantaisie Pastorale and Suite Provencale. All were new to Boston, and the Fantaisie Pastorale was given first American performances.

The piano soloist in this work was Stell Andersen, for whom it was written. The crushing despair of Le Cortège Funebre, the airy—if a little dry—nature of the Fantaisie Pastorale and Milhaud's modern but not radical treatment of old Provence tunes in his effectively scored Suite proved most absorbing.

While Mr. Milhaud directed in a sound, unobtrusive manner, he perhaps shares the proverbial handicap of most composers when it comes to conducting. One would like to hear these scores at the hands of Mr. Koussevitzky, whose reading of Berlioz' Fantastic Symphony brought the concerts to an electrifying conclusion.

Shostakovitch Work Repeated

Shostakovitch's Fifth Symphony, received rather coldly by Boston critics when Mr. Koussevitzky presented it in October, was repeated Jan. 3 and 4. With the best will, and on the basis of four hearings, one can find exterior brilliance but no greatness in the score. This program began with Mendelssohn's Italian Symphony and included the delectable Mother Goose Suite by Ravel. All three were performed as only a virtuoso orchestra and conductor can perform them.

Copeland Is Soloist

George Copeland, Boston pianist far-famed for his interpretation of modern French and Spanish music, played with the Boston Symphony for the first times on two occasions, as soloist in the E flat Concerto (K. 482) of Mozart. His work was accurate and well-styled, but lacking in warmth and rhythmic elasticity. Mozart's tender little A major Symphony (K. 201), the prelude to Moussorgsky's Khovantschina and the Overture-Fantasia Romeo and Juliet by Tchaikovsky completed the list.

Monday and Tuesday subscribers have lately heard the Sixth Symphony of Sibelius, Beethoven's Leonore Overture No. 3, and Scheherazade of Rimsky-Korsakoff.

C. W. D.

Photo by Maurice Seymour

SIMON BARER,
Russian pianist, heard in a New York Town Hall recital this autumn, is fulfilling engagements under the management of Metropolitan Musical Bureau.

Wellesley College Course Includes 5 Concerts

WELLESLEY, MASS.—Malcolm H. Holmes, manager of the Wellesley Concert Series, reports that the usual series of five concerts will be given in the Alumnae Hall auditorium at the college. Bookings have not been completed for next season. The audience includes about 60 per cent of students, and 40 per cent from this and surrounding towns. There has been a steady growth of interest in the series.

Providence Engages Artists

By BLANCHE N. DAVIS

PROVIDENCE, R. I.—The following artists have been booked to appear in Providence during the latter part of this season:

Jascha Heifetz, violinist, Feb. 25, and the Harvard Glee Club, March 18, with Providence Community Concerts; John Gurney, Metropolitan bass, March 10, and Erica Morini, violinist, April 17, with the Pawtucket Civic Music Association.

Eudice Shapiro, violinist, will be heard at the April meeting of the Chaminade Club.

No soloist has yet been engaged for the next concert of the Providence Festival Chorus. The concert will take place on June 8, with the Goldman Band assisting.

The Monday Morning Musical Club conducts an independent agency with a list of 75 musicians and speakers and one dance group from Rhode Island and its vicinity.

Arthur Fiedler, conductor of the Boston "Pops", is the new and popular leader of the University Glee Club.

Midlebury, Vt., Concert Centre

MIDDLEBURY, VT.—The possibility of creating an important musical centre in Middlebury is being considered with a change in layout of the new season's plans. Middlebury is located mid-way between Vermont's largest towns, providing the opportunity of serving many surrounding communities. H. W. Bedford, acting head of the music department at Middlebury College, states that if first class artists can be obtained at the prices it will be possible to pay, these plans should be practicable. The 1941-42 season bookings have not yet been considered.

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Salem (Ore.) Journal, 1940
We feel that musical life has been enriched by his magnificent playing.
St. Joseph (Mich) Herald, 1940
The illustrious pianist was noticeably responsive to the spontaneity of the applause. He received an ovation.
BOOKING FOR
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CHICAGO

(*Continued from page* 15)

changes in the management. There is a rumor to the effect that Mr. Thompson, who is president of the building housing the opera and who was placed in that position by the Continental Bank and Abner J. Stilwell of the same institution and treasurer of the Chicago Opera Company, might step out as business manager of the opera to give place to a man who has been unusually successful in the presentation of concerts, recitals and opera performances in the same house.

That Walter R. Kirk will not want the presidency of the company is said to be a foregone conclusion for two weeks before the close of the 1940 opera season he had placed his resignation before the board of governors.

Artistic Gains During Season

The sale of tickets increased by some twenty per cent during the season which began last October and closed in December. The deficit (reported to be approximately $100,000) was probably due to unforseen expenses incurred in raising the artistic standard of the company. Extra orchestral rehearsals, the refurbishing of old scenery and the building of new ones and other technical matters cost a lot of money not figured when the budget was made up. It is, after all, through experience that one learns and the financial results of 1940 were largely over-balanced by the artistic results.

Chicago Symphony Orchestra

When all is said, one cultural backbone of a metropolis is its symphony orchestra. Chicago has reason to rejoice on that score, for so far as the current season is concerned, the Chicago Symphony Orchestra has never played to such large audiences as during this its Golden Jubilee season. Manager Henry E. Voegeli tells us that "not only has there been a very decided increase in attendance over the previous year, but there is greater enthusiasm. Particularly gratifying to the orchestra's patrons," he says, was the reception given the orchestra and its chief, Frederick A. Stock, on its recent Eastern tour." Though the orchestra is just now at the half-way point in its fiftieth year of activities, it may be stated that twenty-eight Thursday evening symphony concerts, a similar series on Friday afternoons, twelve Tuesday afternoon, fourteen popular concerts on Saturday, two series of six concerts each of young peoples' concerts on Wednesday afternoons and the usual series in Milwaukee are contemplated for the 1941-42 season.

No Managerial Changes

Though the WGN Concert Bureau has just come into the fold, Chicago managers will continue to exist on an even scale, for greater competition should bring better returns. This view was expressed by independent managers of musical talent interviewed in the last few weeks. Henry E. Voegeli, who has been connected with the Chicago Symphony Orchestra for the past forty years, will carry on also as local impresario with undiminished enthusiasm, presenting world celebrities in recital at Orchestra Hall, as has been his wont for the past quarter of a century. Edgar L. Goldsmith and Warren Thompson are to present as ever great luminaries in their History and Enjoyment of Music series at the Auditorium Theatre and Ralph McCallister of the Adult Education Council will offer a sextet of notables in the piano series that has attracted so much attention in the past.

Harry Zelzer, who has discovered new talent besides bringing to Chicago world renowned artists and organizations, will serve the music public with great attractions as he has done in the past when he has filled the Civic Opera House or the Civic Theatre whenever he announced a favorite or a newcomer.

It was Zelzer who sold out the Civic Opera House for the Chicago Opera's post-season performances of Hansel and Gretel and Manon. Considering that only nine times during the regular six weeks season the capacity of the theatre was taxed and that six of those performances were given for the Board of Education at half tariff, Zelzer's success has attracted unusual attention. His motto is "Give the public what it wants and the local manager will not have to dig into his own pocket to cover a deficit." The astute manager is most optimistic about next season and expects even larger audiences because he believes that the concert business is now on a steady upgrade. Some of Zelzer's biggest attractions are to appear from now until May, including Lily Pons, Tito Schipa, Nelson Eddy, Ladis and Jan Kiepura and Jussi Bjoerling. For the past several years Nelson Eddy has appeared in recital in Chicago exclusively under Zelzer's management and always before sold-out houses.

Bertha Ott's Series

Bertha Ott, successor of the late internationally famous manager, F. Wight Neumann, has followed in the footsteps of her mentor, for she knows the intrinsic value of musicians, artistically and financially, and she has long been recognized as one of the shrewdest buyers of talent in this part of the country. She presents noted artists in recital besides managing concerts by prominent orchestras, ballet groups and choral societies and promotes young artists in debut recitals. The Studebaker and Great Northern theatres, Orchestra and Kimball Halls are especially favored by this astute manager, who presented the Minneapolis Symphony in a Greek war benefit on Jan. 27.

Miss Ott's future attractions here include the following: San Francisco Opera Ballet; Chester Bielski, violinist; Francis Aranyi, violinist; Ralph Pierce, pianist; Helen Margolyne, soprano, and Herman Clebanoff, violinist; Edward Mumm, violinist, winner of Young Artists Contest, Society of American Musicians; Charles Bunker, baritone; Indianapolis Symphony Orchestra; Amphion Chorus of Fargo; Jeanne Panot, pianist; Howard Silberer, pianist; Lillian Padorr, soprano; Univers-

(*Please turn to page* 108)

Photo by Moffett Studio

HENRY E. VOEGELI,
manager of the Chicago Symphony.

ELAINE DE SELLEM,
besides teaching a large class of voice students in Chicago, is in demand as a singer and lecturer. On Jan. 15 she appeared as narrator for the first performance of Clarence Loomis' new opera, The Fall of the House of Ussher, by the American Opera Society of Chicago and on Feb. 12 she will give a lecture-recital of Spanish music for the Longfellow Club of Oak Park, Ill.

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"Colossal facility . . . capacity for infinite gradations of force."—*New York Sun, April 25, 1940.*

"One of the modern giants of the piano."—*New York World-Telegram, April 25, 1940.*

"An amazing feat." (Playing of Diabelli Variations)—*New York Herald Tribune, April 25, 1940.*

"One dares to say the best example of concerto playing we have ever heard in this city." (Schumann Concerto in A Minor)—*Montreal Gazette, January 15, 1941.*

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AVAILABLE SEASON 1941-42

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W G N CONCERTS
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NEW YORK
[illegible]

CHICAGO

(*Continued from page* 106)

ity of North Dakota Choir, St. Luke's Children's Choir and Latvian Choir; Julian Leviton, pianist; Robert Ware, baritone, and Russell Wood, pianist; Mischa Livschutz, violinist; Charlene Shafer, pianist, and Albert Hirsh, pianist.

Promoting Young Talent

Zelzer and Miss Ott are not the only impresarios who have brought budding talent to the attention of the public. Here they have keen competition in Charline Marmein and Mathilde Ernestine, both of whom concentrate their efforts on the promotion of the practically unknown towards local success and in some cases national recognition.

Recital Halls Available

There are in Chicago other managers who present concerts of all kinds, symphony orchestras, operas and ballets. They usually harbor their large attractions either at the Civic Opera House, Orchestra Hall or the Auditorium Theatre. Many rent the Auditorium Recital Hall, Kimball Hall, The Goodman, Great Northern or Studebaker Theatres while some dare engage for one night the Stadium and still others find Curtiss Hall in Fine Arts Buildings, Thorne Hall or smaller halls in the Auditorium Building quite appropriate for their needs.

National Managers in Chicago

The three big radio chains—NBC, CBS, and MBC—have their concert bureau headquarters for the Middle West located here and their enterprising representatives cover their large territory supplying talent in all cities in this section and to them must be given credit for having raised the standard of music and the taste of the listener toward better things. If the three networks have the drop on other national managers who make their abode in Chicago, reports we have received from May Johnson, Estelle Lutz, Donna Parker, Harry Culbertson and Clarence E. Cramer indicate that they will get their share of business as usual during the coming season and Walter Larsen, managing director and founder of the National Concert League, looks forward to even greater things since his organization has associated with the Concert Management Albert Morini of New York.

May Johnson Reports Growth in Activity

"For the past five seasons," says May Johnson, "I have been personal representative of Zlatko Balokovic, celebrated violinist, giving my entire time to his artistic advancement. Beginning the first of this year, Mr. Balokovic has brought into his office Storm Bull, the brilliant young pianist, for whom I shall act in the same capacity.

"During a year I travel over 12,000 miles by car and thousands of miles by train and this year expect to cover even more territory for my two artists. It is interesting to note the yearly progress toward better music everywhere. For example, an orchestral association, just

HARRY ZELZER

one year old in a small city will engage artists whose fees are in the higher bracket. Colleges promoting a series often for the school alone have a budget running into thousands of dollars.

"Where there is a concert series well established, especially in the West and Southwest, they show a definite increase in subscribers and individual box-office sales. Orchestras are springing up everywhere and both last season and this extra attractions sponsored by various and sundry organizations are numerous.

"For us 1941-42 will show a decided increase in appearances for both Zlatko Balokovic and Storm Bull. Mr. Balokovic has a tour beginning first week in March through Missouri, Kansas and Oklahoma. Mr. Bull's early spring season includes several dates in Illinois."

Harry Culbertson Announces Artists

Harry Culbertson, who has been a conspicuous figure in the concert booking field for thirty years reports excellent bookings for these attractions for the 1941-42 season: Maurice Dumesnil, Franz Bodfors, Marion Hall and Hubert Carlin, pianists; Olga Trevisan, Leola Turner, Esther Doby and Honora Browne, sopranos; Russell Horton and Robert Long, tenors; Virgilio Lazzari, basso; Howard Preston, baritone; Rink String Quartet; Continental Ensemble, Isador Berger, director; Chicago Little Philharmonic Orchestra, Dr. Eric Sorantin, conductor; Gillette-Micari, piano-duo; Joan Woodruff, dancer and mime, assisted by David Glenn and Isaac Van Grove as commentator-pianist-soloist in a dancelogue; the Guardsmen Male Quartette from Hollywood; Clara Bloomfield, soprano, folksongs of many nations; Josef Piastro, and Robert Elliott, violinists; Captain E. B. Hitchcock, lecturer, and Leonard Craske, sculptor.

Clarence E. Cramer's Attractions

Clarence E. Cramer, manager of concert and stage attractions, is not in a position to announce all his plans for next season, since he is working on three major groups to handle and the contracts have not as yet been completed. Mr. Cramer says that his bookings for the summer school list is complete and that his regular concert courses for next winter will be greatly extended, as he is looking forward to the best season since 1929.

Photo by Josephine Rossi

MAY JOHNSON,
personal representative of Zlatko Balokovic and Storm Bull.

His regular attractions include the following: the Hans Lange Little Symphony, composed of personnel from the Chicago Symphony with Hans Lange, associate conductor of that orchestra, as its conductor, this season, filling more than 20 concert engagements throughout the Central West; the Russian Trio, available for both summer and winter concerts throughout the Central West, the personnel including Hans Muenzer, violin, Ennio Bolognini, cello, Nina Mesirow-Minchin, piano; Ruth Page and Bentley Stone in a joint dance concert; and the Eloise Moore Dancers, including a company of 10 people.

"There is some probability," he says, "of announcing a tour by the Chicago Festival Opera Company offering Faust, the company carrying cast, equipment and technical staff only, and designed to appear with choruses and orchestras, enabling them to present the opera in stage form. Rudolph Reuter, pianist, has filled a number of engagements and will again be offered. Frank Bennett's Commodores will also tour. For summer school only, the Michiana Shores Theatre Colony, sponsored by Chicago drama lovers on the shores of Lake Michigan, will tour throughout the Central West in the plays Margin for Error by Clare Boothe, and Dangerous Corner by J. B. Priestley. The Chapel Choir, Ellis Snyder, conductor, of Columbus, O., will make a tour during the summer en route to the National Federation of Music Clubs Convention in Los Angeles. They will play several concerts, going out by the southern route and returning by the northern route."

HARRY CULBERTSON

Edgar L. Goldsmith and Warren E. Thompson

These two managers will again bring topnotchers to the Auditorium Theatre where their History and Enjoyment of Music Series has attracted students and laymen by the thousands. The course, originally sponsored by the Northwestern University College and Samuel N. Stevens, its dean, was taken over this year by those two enterprising managers and at each concert the vast theatre was filled to capacity. Their programs will be as varied in the future as in the past and will include besides outstanding soloists, opera and ballet performances, renowned symphony orchestras and noted singing societies.

Ralph McCallister and Adult Education Council

Ralph McCallister, director of the Adult Education Council, will again bring distinguished pianists to Orchestra Hall in the very popular Musical Art Series besides giving opportunity to one local artist to appear in the series through a concert sponsored by the Society of American Musicians in conjunction with the Council. The series now has 2550 subscribers, the capacity of Orchestra Hall and as heretofore the artists for next season will be selected by the audience through a questionnaire indicating the five top rank pianists they wish to hear during the 1941-42 season.

Mathilde Ernestine's Schedule

"The presentation and promotion of 'New Stars' in music," says Mathilde Ernestine, "is as fascinating and satisfying a career as that of motherhood, and has the same spiritual and human values —for we see names grow from unknown to the known, often rising to fame and fortune. However, due to our tradition in the past, this work has been surmounted by the barriers of a negative psychology on the part of the public and this takes an unalterable amount of stoicism on the part of the impresario.

"Since 1933 I have continuously worked with young artists in Chicago, New York, Paris, France and more recently in Hollywood. My idea is always to dramatize

(*Please turn to page* 110)

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CHICAGO

(Continued from page 108)

ESTELLE LUTZ,
director of Estelle Lutz Artists Bureau, Chicago.

and glamourize these new-name artists. First I try to find as magnificent a background as possible for the presentation of the concert, and also aim to give the affair a social build-up. A patroness tea preceding a concert has proved invaluable. At such a tea the artist will perform a few numbers, after which I usually give a short talk, further popularizing the artist and his coming concert. At the end of my address I invite the guests to become patrons and patronesses, each signing for a given number of tickets, which in turn they will sell or keep for their families. In this manner, the initial expenses of the recital are covered, and the gate receipts are later turned over to the artist.

"Many young artists and newcomers do not sufficiently realize the importance of such recitals for their promotion. Chicago today is crowded with outstanding talent who have only themselves to blame if they do not succeed for the public and press are now open-minded toward receiving the New Stars of America."

Estelle Lutz Artists Bureau Plans

Estelle Lutz, founder-manager of the Estelle Lutz Artists Bureau, feels that her opinion of last year has proven correct, namely "that the people in general want the better type of music." The concerts and recitals have had better attendance, she reports, the various park concerts despite inclement weather have drawn record throngs, and even the convention and banquet committees are consistently requesting high calibre soloists and either string or small symphonic ensembles.

During the past season she provided the soloist for the Horace Heidt "Pot o' Gold" program when it was broadcast from Chicago, and among the artists presented at other prominent events have been the following: Charlotte Symons, Metropolitan Opera soprano; John Pane-Gasser, tenor; Cybelle Abt, soprano; Eleanor Lutton, Richard Wheeler, Robert Rippy, Lorraine Lucas, the Knights of Song; All-American Quartet and All-American Octet; Frank Laird Waller with a 16-piece Symphonic ensemble, Gaston DuMoulin with a Concert Ensemble, and others.

Photo by Daguerre, Chicago

CLARENCE E. CRAMER

Charline Marmein Presents Young Artists

The successful Young American Artists Series, Charline Marmein, director, will get under way next month with a recital by Freda Trepel, pianist. Miss Marmein presents only those musicians who are artistically ready to appear publicly in her series in Curtiss Hall. She has done a great deal for the development and appreciation of music in Chicago by presenting budding talent in recital in a manner entirely appropriate for a professional debut and like all other managers residing in this city, she expects the coming season to be a banner one.

Clifton Hughes and Herta Gruen in Brooklyn Recital

Clifton Hughes, baritone, assisted by Herta Gruen at the piano, appeared recently in recital at the Hotel St. George, Brooklyn, in the Young Artists' Series. His opening group included Hear Ye, Ye Winds and Waves by Handel, and a French and English aria; his second group, German Lieder followed by the Prologue to Pagliacci and several songs in English, the last being At the Postern Gate by Gena Branscombe. Mr. Hughes is the possesor of a fine baritone voice, which he uses to good advantage; in addition, his interpretation showed musicianship and understanding and fluency in all languages. Miss Gruen was a most capable and sympathetic accompanist. M. M.

Photo by Nelidoff Studio

WALTER L. LARSEN,
director of the National Concert League.

Successful Plans in Ticket Selling Require Proper Promotion Methods

By HENRY E. VOEGELI,
Manager, Chicago Symphony Orchestra

Successful plans in ticket selling is indeed both an interesting and broad subject. There are two phases to this question—the season ticket sale and the individual performance sale.

While they must be approached with different viewpoints there is, nevertheless, an absolutely necessary principal requisite for both, namely, the character and value of the "attraction" and right pricing. However, without a specified attraction in mind it is useless to set forth a plan. Reviewing what has been done in the past would be merely the reciting of anecdotes.

Problems of Management

Probably the most successful of the season ticket selling plans are those conducted by Civic and Community concerts. With the independent manager the problem is different. If the judgment, with respect to the two aforementioned fundamentals has been sound, the management may proceed with confidence, and confidence begets inspiration and enthusiasm which will be reflected in letters, circulars, publicity and other forms of promotion.

An organization seeking renewals of season subscriptions year after year must have a sound plan of promotion and hardly can indulge in the spectacular. Careful compiling of lists of prospects, an interesting presentation of the season, the assistance (where possible) of woman's committees, will rank as fundamentals. To these may be added variations from time to time, as conditions warrant.

Promotion Factors

For the individual recital or lecture the manager has greater freedom. Newspaper advertising, circularizing, newspaper stories, the interesting of special groups are all more or less essential. The imagination of the management can then come into play as well as the ability to capitalize on unusual legitimate events. However, each attraction must be handled separately, and there is no fixed course of procedure which will guarantee success.

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Ada Belle Files to Give N. Y. Recital

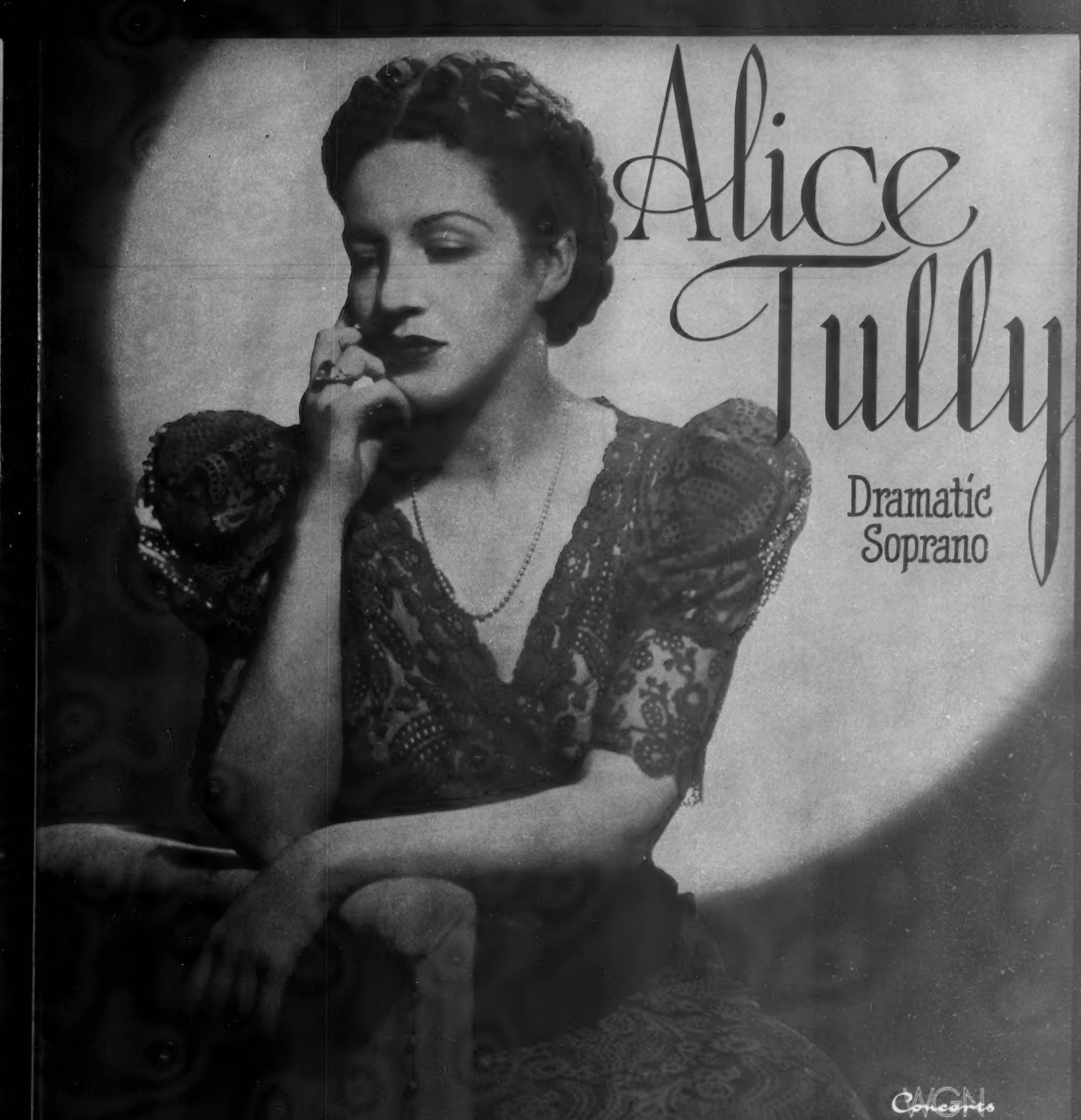
CHICAGO—So far this season Ada Belle Files, popular contralto, who specializes in costume recitals, appeared before the Cameo Club of Chicago in a Russian costume recital and sang in Messiah with the Duluth Symphony Orchestra in a performance that was broadcast over NBC red network.

On Feb. 11 Miss Files is engaged for a concert in Rockford, Ill., and she will give her New York recital at Town Hall on March 6.

Princeton, Ill., High School Books Ensembles

PRINCETON, ILL.—O. V. Shaffer, principal of the Princeton High School, announces that the Bureau Valley Civic League 1941-42 program is still in the making.

Concluding the present season the University of Illinois Concert Band will perform on March 20. The only program considered for next season is the St. Olaf Choir.



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"... intuitive response to the varying moods of the texts, was unfailingly discriminating and communicative." —TRIBUNE

BOSTON

"... richly hued and of uncommon range." —CHRISTIAN SCIENCE MONITOR

"... a voice of considerable range and richness." —POST

NEW YORK

"... truly serious devotee of her art." —TIMES

"... voice of distinctive warmth and richness." —SUN

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Chicago Music Thermometer Rises As Audiences Throng

By RENÉ DEVRIES

CHICAGO.—The music thermometer has risen considerably since the beginning of the New Year. During the past two weeks the old "Sold-out" sign had to be brushed up for use outside Orchestra Hall for the various concerts of the Chicago Symphony Orchestra. Hundreds were turned away from the Civic Opera House for the Panorama of Greek Life given for the benefit of Greek sufferers and the same vast theatre was filled to capacity for Kirsten Flagstad's recital given for the Norwegian War Relief.

No tickets could be purchased during the week for Tito Schipa's recital at the Civic Theatre. Hundreds were unable to secure reservations for the recitals of Rachmaninoff and Mischa Elman at the Auditorium Theatre, and the Great Northern Theatre was jammed to suffocation for the first time in many years for the first presentation of Romance of Old Mexico. The last concert of the season by the Woman's Symphony Orchestra with the Lhevinne duo-piano team as soloists brought also a huge crowd to Orchestra Hall, and the Illinois Symphony Orchestra concerts have been better patronized recently than at any time since their inception.

Concerts Include French Music

Emanuel Feuermann made three appearances with the Chicago Symphony Orchestra within a week. At the regular Thursday-Friday concerts he created a sensation by his playing of the Dvorak concerto in B minor under the direction of Hans Lange and scored heavily with the Tuesday audience when he offered the Lalo Concerto in D minor in an all-French program under Frederick Stock. Feuermann's large and beautiful tone, impeccable phrasing and extraordinary technical prowess made his work outstanding. Besides giving the soloist exceptionally fine accompaniment, Conductor Lange read the Haydn Symphony with a serenity and eloquence that made the charming classic sparkle with renewed youth. The D'Indy Symphonic Legende, the Enchanted Forest, brought new laurels to conductor and orchestra and the Reger Variations on a Theme by Mozart received a virtuose performance.

Frederick Stock, long regarded as a program builder par excellence, regaled us with an all-French program that included the lovely Rameau Suite in G minor, the delightful and descriptive ballet suite, Le Festin de l'Araignée by Roussel and the Chausson B flat major symphony, probably one of the outstanding symphonies from the pen of a Gallic composer. If Feuermann aroused enthusiasm after his contribution, Stock and his men likewise were feted rapturously, especially after the Chausson masterpiece which has never been so well presented as on this occasion.

Some 2,582 patrons of the Chicago Symphony Orchestra (Orchestra Hall's capacity) were kept in a state of excitement by the magnetic Gitta Gradova, the first soloist to play two soli at these concerts, though a similar honor will be accorded Nathan Milstein at the next program. Miss Gradova played the Schumann A minor Concerto admirably, bringing into play the romantic note without indulging in over-sentimentality. She imbued the Rachmaninoff Rhapsody on a Paganini theme with wonderful rhythmic contrasts, lovely shadings, brilliance and clarity that electrified her auditors to a degree of enthusiasm seldom witnessed in these austere surroundings. Another musician who makes Chicago his home, Dr. Albert Noelte, was represented by his latest work, Prologue to a Romantic Drama, dedicated to the Chicago Symphony Orchestra's Golden Jubilee. Chock full of melodies, this short piece of solid construction and superbly instrumented, contains many langourous, haunting strains and moments of undeniable virility. It created a deep impression on its first hearing.

Antonia Brico Conducts Illinois Symphony

In bringing Antonia Brico to direct the Illinois Symphony Orchestra in its regular Monday night program, State Supervisor Albert Goldberg not only broke a precedent but hit upon a good idea for the novelty of having a woman conductor brought many new patrons as well as the old ones. With the fourth Brahms symphony in E minor the noted leader created a favorable impression by her original and forceful reading and easy beat. Some of her ideas are contrary to tradition. She accelerated some tempi, retarded others which made for a somewhat lopsided tonal balance especially in the first and last movements. In the Smetana Bartered Bride overture and the accompaniment of the Ravel left-hand concerto for piano Miss Brico appeared to better advantage, for here her telling work received the deserved approbation of the listeners. Perry O'Neil brought to our attention the Ravel concerto. That the eighteen-year-old Chicagoan performed it most effectively speaks volumes for his well developed technic and sense of proportion.

The Lhevinnes with Woman's Symphony Orchestra

To Mrs. James G. Shakman, president, and Izler Solomon, conductor, goes unstinted praise for what the Woman's Symphony Orchestra has accomplished in the past two years. From the day of her appointment Mrs. Shakman realized that more rehearsals were necessary and this better preparation for each concert has shown remarkable results. Izler Solomon, an expert disciplinarian, went to work with energy and from a fourth rate symphony orchestra developed one of the major symphonies in the land which has been called to play a weekly program over the air on a national hookup. At the fourth and last concert the ladies played brilliantly the taxing program, including the Bach-Reger Suite in D major, the Brahms D major Symphony, and gave unusually fine accompaniments to the soloists in the Mozart E flat major concerto. Rosina and Josef Lhevinne form as fine a two-piano team as can be found anywhere. Unity of thought, deftness, beauty of tone and poetic insight made their presentation remarkable in every respect and the audience was not slow in showing its appreciation, recalling the triumphant soloists many times and compelling them to add four extras.

Flagstad Fills Civic Opera House

No theatre is large enough to harbor all the admirers of Kirsten Flagstad in our city it seems, for though the great Wagnerian soprano packed the Auditorium to capacity for her recital early last month, her second appearance at the Civic Opera House saw that vast theatre filled to the brim. Both Mme. Flagstad and her invincible accompanist, Edwin McArthur, contributed their services for the Norwegian Relief Fund. Her singing of Nordic songs proved an inspiration not only to all Norwegians but to every one fortunate enough to attend this outstanding concert of the year.

Micha Elman Scores

Many years have elapsed since Mischa Elman made his debut here as a boy prodigy and ever since he has held his popularity by always giving the public of his best. His recital in the History and Enjoyment of Music Series proved no exception to this rule and the artist played his unusually interesting program with that rare luscious tone and infallible technic that have placed him so high in the esteem of musician and layman alike. Leopold Mittman, his accompanist, justly shared in the success of the day.

Romance of Old Mexico Performed

Col. Ricardo de Escamilla and his company of fine vocalists, dancers and instrumentalists brought practically every Mexican in and around Chicago to the Great Northern Theatre when they presented their Romance of Old Mexico under the management of Bertha Ott. Their program may smack of the vaudeville stage but it is entertaining and will help to cement the friendship between the United States and our neighbor to the south.

Illinois Federation of Music Clubs' Two-Day Meeting

Members of the board of directors of the Illinois Federation of Music Clubs combined business and pleasure at a two-day meeting at which the principal feature was a round-table discussion to which Merritte Tompkins, vice-president and general manager of BMI and E. S. Hoffman, representing ASCAP, added much interest. At the gala luncheon the following day many Chicago musicians and friends of the federation besides the board members, headed by Mrs. Royden J. Keith, president, heard an interesting pageant called Hintformation Please, portraying the aims, achievements and ideals of the federation, and musical numbers

(*Please turn to page* 114)

NICOLAI MALKO (right) AND SERGE PROKOFIEFF
at a radio rehearsal in Prague of the latter's Second Piano Concerto. The photograph was made several years ago.

Malko Founds and Leads Chicago Group

Fine Art Orchestral Society Opens Successful Series

CHICAGO.—Nicolai Malko, the Russian conductor, whose concerts at Ravinia Park last summer as guest conductor of the Chicago Symphony Orchestra for two weeks attracted the largest crowds of the season, has been spending the 1940-41 season in Chicago.

Here he has established the Fine Art Orchestral Society, a chamber orchestra of some thirty men, drawn mainly from the ranks of the Chicago Symphony Orchestra. This group of top-ranking musicians under Mr. Malko's direction has been most enthusiastically received, not only for the perfection of the direction and playing, but for the interesting works presented.

Nicolai Malko first conducted in this country as guest of the Boston Symphony Orchestra for three concerts in January, 1940. The success of these concerts led to his returning from Copenhagen to conduct at Ravinia for two weeks last summer. He has remained in this country and now resides in Chicago with his wife and son. Besides his active life as a conductor, Mr. Malko has just finished the first draft of text book on conducting.

Malko received most of his musical education with Rimsky-Korsakoff, Glazounoff, and Liadoff in St. Petersburg at the Conservatoire and later conducted opera at the Imperial Theatre while still a very young man. In 1924 a new period in Malko's life began with a triumphant concert in Vienna which started his brilliant career in western Europe where he has been guest conductor for virtually every symphony orchestra, including the Royal Philharmonic in London. He has conducted many first performances, including the Shostakovitch First Symphony in 1925 at Leningrad.

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Chicago Concerts

(Continued from page 112)
by Marya McAuliffe, pianist; Mae Barron, soprano; and the Hull House Quintet.

Elsa Harthan Arendt Activities

Elsa Harthan Arendt's students are constantly in the limelight. Marion Schroeder Booras, soprano, was twice soloist this season in Bach's Magnificat; she sang the role of Mascha in the recent production of the Chocolate Soldier by the Chicago Theatre of the Air on WGN and was musical director and a featured soloist of the Panorama of Greek Life at the Civic Opera House last week. Margaret Jireseck, soprano, regular soloist on Sunday evenings at Station WCFL, sang in the sextet from the Bartered Bride for the Lyra Chorus; Miriam Marker, soprano, was soloist for the Chicago Culture Club; Maxine Lagerstrom and Frieda Gross shared the contralto soli in two performances of the Magnificat. The Sagrola Trio, a popular voice ensemble, recently appeared at a large monthly luncheon of the Kiwanis Club at the Sherman Hotel and in carols at the Oak Park Fair store. Elias Brighthill, tenor, also sang in two performances of the Magnificat. Robert Morton, bass-baritone, won second place in the contest held by the Oak Park-River Forest Symphony Orchestra for a spring soloist, and was soloist in the Magnificat and at a recent Kiwanis luncheon at the Sherman Hotel.

Lake View Musical Society Concert

At its annual evening concert at the Arts Club the Lake View Musical Society invited the following as guests of honor: Mr. and Mrs. Hans Lange (associate conductor of the Chicago Symphony Orchestra); Mr. and Mrs. James G. Shakman (president of the Woman's Symphony), Mr. and Mrs. Marx Oberndorfer, James Bradley Griffin; Harry L. Engle, manager Chicago Galleries Association; Mrs. Charles S. Clark, president Conference of Club Presidents and Program Chairmen; Mr. and Mrs. Royden Keith, president of the Illinois Federation of Music Clubs, and Mr. and Mrs. Nelson Brewer (Charlene Brewer, violinist). A musical program was furnished by Raymond Koch, baritone; Doriss Briggs, harpist; Lucille Turner Parkhill, violinist; and Catherine Baker, soprano.

Hanna Butler Pupil at Cordon Club

Annually and practically weekly one gets acquainted with an artist student from the class of Hanna Butler. The latest, Helen Fitch Culver appeared as soloist in a recent Musicians Club of Woman concert at the Cordon Club. Possessor of an unusually luscious and voluminous mezzo-soprano, the young lady has been admirably taught the principles of good singing and of clear enunciation of the text, whether in her native tongue, French, German or Italian. All these virtues added to a lovely personality made her contribution doubly enjoyable. Songs by August Holmès and Rene Rabey, Mednikoff's Hills of Gruzia, Griffes' By a Lonely Forest Pathway and Leoncavallo's Mattinata had in her a clever interpreter and vocalist.

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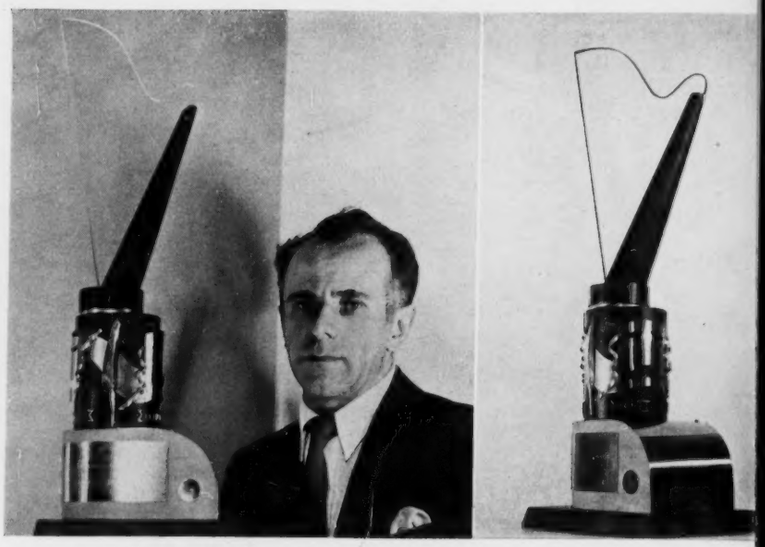

PHI BETA AWARD AND ITS DESIGNER, PETERPAUL OTT.

NBC Winner of Phi Beta Radio Award

The annual Phi Beta award, created by Peterpaul Ott, was won last year by the National Broadcasting Company.

Phi Beta established a radio award to be tendered yearly to the sponsor, commercial or noncommercial, which in the opinion of the committee, warrants it for the promotion of the best in music or drama. Phi Beta, wishing to express its appreciation for the fine symphony and opera broadcasts offered the public largely as sustaining features, awarded the prize to NBC.

Phi Beta, National Professional Women's fraternity, with chapters in the principal colleges, universities and conservatories of the nation, is concerned with the promotion of the best in the allied arts of music and speech. Among their philanthropies they number the maintenance of a creative studio at the MacDowell Colony at Peterborough, N. H., and a practice studio at the National High School Music Camp at Interlochen, Mich., as well as national scholarship awards in music and speech.

The walnut base of the trophy is the only piece of stained wood. All other wood is in the natural color. The box upon which the inscription plate is fastened is lemon wood which comes from Brazil. The plate is of brass. All the metal has a satin finish. The circle with the Greek Phi Beta on it is red bronze. The plate covering the top of the lemon wood is stainless steel fastened on with nickel screws. This whole unit represents the latest type radio cabinet with the circle as the dial knob. The cylinder is of vermilion wood from East India. On this the motto band is yellow bronze. The masks representing Tragedy and Comedy are of copper. The name of the fraternity is inscribed on a pewter plate. The ribbons holding the masks on are of zinc. The quill and scroll representing the feet of the harp are of aluminum. A piece of lucite represents the top and strings of the harp. It is all fastened together on the inside with an iron bolt.

Meltzer Urges Foundation of Civic Music Program

CHICAGO.—Edward Meltzer, American conductor, who has directed the Vienna Symphony Orchestra and now is making guest appearances throughout his native land, believes there are great possibilities in the American communities for greater musical activity. In a recent interview he stated:

"I think no one can fail to be impressed by the abundant talent and devotion to music of our people. The love of the great masterpieces of orchestral music, opera, and oratorio has led to participation in playing and singing which reaches one and often more members of almost every American home.

Permanent Orchestra Urged

"The foundation of a great civic music program should be a permanent symphony orchestra of fifty to one hundred players. This could be organized in several different ways. A good beginning could be accomplished with six subscription concerts, three popular and three young peoples' concerts presented during a winter season of six months. Summer concerts could also be arranged. In some cities where a weekly concert is given, one movement of a chosen symphony could be prepared and played each week, then the complete symphony presented in one concert. The former could be of lighter music with local soloists, the latter of a subscription series with nationally known soloists. Communities which do not have a complete personnel but must import many players could operate a short season of ten to twelve weeks and thus share the cost of conductor and imported personnel with two or three not too far distant towns.

Preparing Choral Festival

"Next a chorus of 150 to 400 voices should prepare one or two large choral works as well as shorter compositions and these could be presented as part of the series or in a Spring Music Festival of three or four programs. The fact that such a Festival would attract several thousand people over a period of several days should make it possible to get support and backing from local business enterprises.

"Finally modest beginnings with opera in English would be in order. Martha, the Bartered Bride, Trovatore and many shorter works are ideal for this purpose. With the orchestra and chorus available, local singers can prepare the various roles and guest artists used where an adequate voice is not available.

"The part of an alert and well-schooled conductor in this scheme of things is indispensable. With the performances of all the world's greatest music available every day via the radio and recordings, the public will demand performances which are alive and reflect the proper style and traditions. This requires a conductor who knows the works he is to present and has the practical idealism to give moving, even thrilling, performances of them.

"Even though we cannot attain material prosperity for all our citizens, let us gain spiritual wealth in the form of great music. Countries too poor to have butter for their bread have had it for centuries. Shall we not, the greatest and most prosperous nation in the entire world achieve it for our people?"

R. D.

Saskatoon Presents Artists

SASKATOON, CAN.—For the Conservatory Club concerts at The Bessborough, three artists have been presented. Lansing Hatfield, baritone, excelled in his ballad singing; Enya Gonzalez, soprano, captivated the audience with her charm; Reginald Stewart, pianist, gave one of the best recitals heard here in years. Orrea Pernel, violinist, will appear in March.

The Musical Art Club will have Marion Keighley Snowden, of London, as lecturer on Early English Music in January.

Evelyn Eby and Reginald Bedford, duo pianists, will tour the West in aid of the Canadian Red Cross.

The Saskatoon Symphony Orchestra, Arthur Collingswood, conductor, opened its season in December. Reginald Bedford, pianist, was the soloist at the January concert.

Brahms' Requiem is to be given by the Grace Church choir under the baton of P. F. Copeland. LYELL GUSTIN.

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Promoting Symphony Concerts For America's Young People

By RUDOLPH GANZ

There is one musical institution in our United States which we have not copied or inherited from the Old World, which has grown from our own soil and of which we have every reason to be proud. Symphony concerts for young people and for children are an American institution which is bound to create a much wider and also a much finer understanding and appreciation of music than any European country could ever dream or boast of.

Having had the privilege of watching the evolution of music in my adopted country for nearly 40 years, I may be permitted to prophesy a future richness of growth of musical culture in this part of the New World which will form a momentous chapter in the History of Music.

Many years ago I used to speak of the United States as "the greatest music-hearing country" on the globe. This statement is true today. The war in Europe has practically stopped any kind of healthy music life over there. How can men create when surrounded by horror on one side and intimidation on the other? How blessed we are to have freedom and freedom of creative expression!

Pioneering in Children's Concerts

Honors of pioneering in the field of concerts for the young go no doubt to Walter Damrosch, to Frederick Stock, to Emil Oberhoffer, and to Ernest Schelling, who created his own way of entertaining and educating his youthful audiences. His extraordinary collection of talks and slides is now available to all symphonic organizations and I do not see how any university, college or high school orchestra can afford not to take advantage of this opportunity of presenting programs that have been successful in the metropolis.

During my regime as conductor of the St. Louis Symphony Orchestra, the organization presented concerts for children in more than 70 cities, in the South, Southwest and Midwest. No wonder that, during my recent and present concert tours as pianist and as conductor, the green room is often lit by a delightful smile from grown-up persons assuring me that they were "music children" of mine and how grateful they were to have learned to love music when in their teens.

Outstanding in my memory are our Children's Concerts in Convention Hall, Kansas City. Ten thousand youngsters came to each concert, well prepared to take in our musical offerings. And so young America is "on the way."

Who in Europe could have assembled a Youth Orchestra of professional standing and led them triumphantly into foreign lands? Our good people hardly realize the importance of this unique crusade of good will which Leopold Stokowski planned with uncanny confidence and accomplished with complete realization. Music has a peaceful mission. It will always survive chaos.

University of Illinois Presents Orchestras and Artists

URBANA, ILL.—Concert activities of the University of Illinois are under the direction of the University Concert and Entertainment Board, of which Frederic B. Stiven, director of the School of Music, is the chairman. This board consists of four faculty members, appointed by the President of the University and four upper-class student members, appointed by the Student Senate.

The promotion and handling of all the concerts is done entirely by students, headed by a Senior Manager and Associate Manager, assisted by a staff of six junior managers and some twenty sophomore assistants, all under the immediate direction of the board.

Plans for the 1941-42 season will not be begun until February, but they will probably be along the lines of the current season. This comprised eight concerts in the regular series, including three orchestras—the Chicago, Minneapolis and Indianapolis Symphony, Marian Anderson, Ezio Pinza, Artur Rubinstein and Emanuel Feuermann. Three extra concerts were also given this year by Joseph Bonnet, organist, the Roth Quartet and the Graff Ballet.

The University Auditorium seats 2060, but the demand for season tickets exceeded the supply this season by about 400.

JOSÉ FIGUEROA,

violinist, has opened a music school in New York and will be assisted by his brothers Narciso, pianist, and Rafael, cellist. The Figueroas, in addition to teaching, will continue concertizing. José Figueroa was heard in recital at Town Hall recently, and Narciso will play in the same hall in March. A series of concerts will be inaugurated in the near future in the new studio.

Bloomington, Ill., Amateur Club and Wesleyan U. Back Series

BLOOMINGTON, ILL.—Conditions are difficult due to present world conditions and the competition of radio, states Harriet M. Thomas, president of the Amateur Musical Club. The club works in conjunction with the Illinois Wesleyan University.

Five concerts are presented each year. Mrs. Charles Snow is chairman of the club.

Stell Andersen Plays in Brooklyn and Stamford

Stell Andersen, American pianist, gave a recital on Jan. 26 at the Ferguson Library, Stamford, Conn. On Jan. 28 Miss Anderson appeared in the Great Piano Classics series at the Brooklyn Academy of Music in a program devoted to Schumann and Brahms.

Harmony Home Study Offers Novel Plan

University Extension School Arranges "Case Method" Course

A working knowledge of the subject, together with the requirement that the information in the lectures be put into practice, characterizes the Home-Study Course in Harmony offered by the University Extension Conservatory in Chicago, Illinois.

The course, in written lecture form, is under the personal direction of Iowerth Wolgan Prosser, composer and theorist. It begins with the first principles of harmony, advancing the student step by step and including some knowledge of canon, counterpoint and fugue, with a particular group of lessons on orchestration. Planned along "case method" lines, the student is required actually to use what he learns so that upon completion of the study he is ready to meet the many problems in playing and analysis of music.

Starting with the fundamental subjects of vibration, sound, and pitch, the pupil is thoroughly trained in the use of scales, intervals and the principles of chord connection, preliminary to a thorough course of study in chord formation. In its final development, which includes a working knowledge of the notation and practical use of all the instruments in the orchestra, the course is designed to benefit the experienced musician. In all 100 lessons are provided. The student's work is carefully checked by the instructor, corrected, criticized, returned with comments.

This course is the forerunner of an Advanced Composition Course offered to the professional and teacher working toward the degree of Bachelor of Music.

Michael Bartlett in Opera and Concert Engagements

Michael Bartlett, tenor, appeared in opera, radio and concert last month. On Jan. 15 he was heard in Madam Butterfly in Newark, N. J., with Jovita Fuentes, Georgeanna Bourdon and Harrison Christian in support. During the week of Jan. 26 he sang leading roles in Baltimore with the Columbia Opera Company. Mr. Bartlett and Jarmila Novotna, Metropolitan Opera soprano, were heard on Jan. 15, also at the Diaz Musicale at the Hotel Pierre. He was soloist on Jan. 22 with the Reading Choral Society.

With Marion Claire, lyric soprano, Mr. Bartlett appeared on Jan. 4 in The Chocolate Soldier over WGN and the Mutual network under Henry Weber.

Photo by WGN Concerts

MARION CLAIRE,

American lyric soprano, of opera, concert and radio, and MICHAEL BARTLETT, native tenor, at their recent appearance in The Chocolate Soldier over Station WGN and the Mutual network. Both Miss Claire and Mr. Bartlett made their debuts in opera in Italy and have sung frequently in opera in this country.

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3. Applicants should be endorsed by their teachers and schools.
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5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1941. Applications must reach the school before July 1, 1941.

A few Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

For further information address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

Cincinnati Sets Stage for Festival

By MARIE DICKORÉ

CINCINNATI, O.—As this is May Festival year, all efforts are concentrating around this great event and plans for the future season are still in the embryonic stage. Even the summer opera plans have not reached a stage where they could be discussed with any certainty. Of course, finances play an important part in all such undertakings and the deficits of the past season are somewhat disturbing.

After the May Festival is over, announcements will be made regarding the various series to which our music audiences look forward with such keen anticipation because of the new talent to be presented and the popular favorites of past seasons who will be booked again. However, Cincinnati is conservative and critical. For return engagements artists must have everything to hold the audience and the price must be within the budget, so that there shall be no deficits hanging over the business manager's head to interfere with future plans.

Opera and Recital Managements

The opera season during July and August frequently presents new singers who win enough favor to obtain engagements for concert appearances here during the following winter, hence is of special value to the singers who would build up a good following here. The summer opera season has a two-fold advantage—the audience sees, as well as hears, some eighteen or twenty operas, and the singers who wish to make operatic debuts have an opportunity to show what they are able to do.

The major booking offices in Cincinnati are the Cincinnati Symphony Orchestra Association, Eugene Goossens, musical director, and Edgar Friedlander, manager, who present fifteen artists during a season. No plans are completed as yet for the 1941-42 season.

The Matinee Musicale Club, Mrs. Adolf Hahn, president, and her board of directors present five very special concerts during the winter, usually engaging artists who have not been heard here but who are very competent. J. Herman Thuman, manager of the Artists Series, brings five or six special attractions including dance and choral groups for which he has a sold-out-house. His season is never announced before the latter part of April or May.

Photo by Paul Boris

EUGENE GOOSSENS,
conductor, Cincinnati Symphony

The May Festival is a biennial event, so there will be no plans for this musical attraction for 1941-42.

Clubs and Other Sponsors

Minor booking groups include the various music clubs which, because of financial reasons, no longer bring leading artists but are finding it very worth while to engage some of the very fine talent we have here. Among these groups we find the Clifton Music Club, The Clef, the Hyde Park Music Club, the Cincinnati Conservatory of Music, the University of Cincinnati, and the Cincinnati Woman's Club. A group of interested friends are sponsoring this first professional season of the Woman's String Quartet of Cincinnati; while another sponsor is presenting the Cincinnati String Quartet in its famous Contemporary Concert Series and in bi-monthly private concerts.

High prices of artists, smaller memberships, smaller audiences, are some of the factors, surely universal these days, which have wrought havoc in club circles, are preventing these groups from sponsoring the usual big concerts and are creating a demand for lower-priced but artistic attractions and one can say truthfully that many gifted people are finding it worth their while to work out artistic lecture-recitals of unusual interest for the smaller clubs which can not afford the artists who ask such high prices. In Cincinnati we have a number of young composers who are doing excellent work and who are being promoted for such club programs with good results.

Louisville Chamber Society Will Present 3 Concerts

LOUISVILLE, KY.—Although no bookings have been made for the 1941-42 season of concerts to be presented by the University of Louisville Chamber Music Society, there will be three concerts, as in each previous season since the Society was formed in 1938.

The concluding concert of the present series will take place on March 6, with the Coolidge String Quartet as the artists.

Dwight Anderson is dean of the faculty of music.

The Women's Club, under Mrs. Nancy M. Carter, is also arranging a series.

DAYTON

By BETTY A. DIETZ

DAYTON, O.—A healthy growth marks the musical activities of the present season in Dayton. Though there are but two major series this year as against the three of last season, the response is decidedly encouraging.

The prevailing high standard of the Dayton Philharmonic Orchestra concerts, with Paul Katz, musical director, and Miriam Rosenthal, business manager, has made it impossible for any other series to present anything but the best and remain successful. The other outstanding course is the new Civic Music Association, a new non-profit organization sponsored by the Chamber of Commerce.

The Philharmonic Orchestra is not large, having only about 55 members, and naturally has room for improvement, particularly in the strengthening of one or two of the choirs, but its faults can be corrected with the enlargement of the budget. Despite handicaps, however, Director Katz maintains a degree of excellence that places the group among the finest in its classification. Noteworthy is the known fact that it is not names of soloists alone that completely sell out the house with no aid from a campaign. The only campaign is a financial one.

Yet to appear in the present series are Dalies Frantz, pianist; Gregor Piatigorsky, cellist, and Israel Baker, concertmaster of the Dayton orchestra. There is some question as to whether Baker may appear, since he is scheduled to leave with the next group of draftees. The final program is to be given by the Dayton Philharmonic Chorus whose permanent conductor is William J. Krebs. Mr. Krebs has selected for this concert the Verdi Requiem. Soloists have not been announced.

The Civic Music Association, which began its first season with a waiting list for the following year, brought the Ballet Russe de Monte Carlo here for the first time on Dec. 2. Others to appear are: Jan Peerce, tenor, Feb. 10; Luboshutz and Nemenoff, duo-pianists, March 5; Gladys Swarthout, mezzo-soprano, April 7, and the Philadelphia Orchestra, Eugene Ormandy conducting, May 1. If the income is sufficient, it is possible that more than five concerts will be presented next year. Four were promised this season but memberships allowed for an additional artist.

Single concerts are also being given here. Jack Denney will present Lauritz Melchior, Metropolitan tenor, in March; Miriam Rosenthal is sponsoring a concert by Paul Robeson, Negro baritone.

The summer programs given at the municipal band shell will again be presented by the Philharmonic Orchestra and the Civic Band, with vocal soloists participating. It is also expected to have the Philharmonic Chorus appear on a number of occasions.

Jepson with Orchestra

Helen Jepson was accorded generous applause when she sang recently as guest soloist with the Dayton Philharmonic Orchestra, under Mr. Katz's baton. In addition to the vivid Rhumba from Harl McDonald's Second Symphony, the orchestra played the Pastoral symphony of Beethoven and the Polovetzian dances from Prince Igor.

The orchestra also presented Shura Cherkassky, brilliant young pianist, as soloist. Cherkassky, after a four-year absence, displayed complete mastery of the instrument in the G major concerto of Beethoven. The orchestra ably presented Weber's Oberon Overture and the Tchaikovsky Fifth symphony.

The Junior Philharmonic Orchestra, of some fifty musicians ranging in age from 12 to about 40, has been organized to train players. The most talented may graduate to the Dayton Philharmonic Orchestra. Paul Katz directs its activities. The actual conducting is done by Marjorie Kline, violinist member of the Philharmonic Orchestra.

William J. Krebs, director of the Frigidaire Chorus, conducted this group in a concert program of sacred works. The progress made by this chorus under Mr. Krebs is outstanding.

Alice Martz, brilliant young pianist, appeared before the Dayton Music Club in a well played program. A former Dayton student, Miss Martz is, in addition to her concert work, assistant to Rudolph Ganz at the Chicago Musical College.

TOLEDO

TOLEDO, O.—If any one in this city had had the slightest doubt of the place of Vladimir Horowitz among the greatest pianists, that doubt was removed by his skillful performance in the Museum of Art on Jan. 17. It was refreshing and convincing.

His program coursing through Beethoven, Schumann, Chopin, Liszt and the modern Jelobinsky, reached its climax in the soloist's own composition, Variations on a Theme from Carmen. It is a brilliant arrangement performed with the amazing technique necessary which would make it quite impossible for lesser lights even to attempt.

The Minneapolis Orchestra, under the guiding hand of Dimitri Mitropoulos, gave a stirring concert in the Peristyle on Jan. 30. The most profound impresssion was made with the Mitropoulos arrangement of the Bach Fantasia and Fugue in G minor. Known to generations of organists as the "Great G minor" it unfolded like the music of a mighty organ under the talent of the arranger and the conductor.

In the Barber Adagio for Strings the orchestra and conductor seemed to be perfectly at one and played as though the heart of each man felt each note. The other numbers were the Mozart Overture to Don Giovanni, the Beethoven Fourth Symphony and La Mer by Debussy. It was an admirably well-balanced program which was much appreciated by a large audience.

A. McL. T.

Youngstown Musical Club Books 5 Concerts Next Year

YOUNGSTOWN, O.—Mrs. Carl W. Ullman, president of the Monday Musical Club, now in its 44th year, announces the following schedule:

Vronsky and Babin Feb. 3 and James Melton and Mildred Dilling, joint recital, March 5. The Melton-Dilling concert will close the 1940-41 series.

The Philadelphia Orchestra has already been booked for Nov. 2 and four additional concerts are to be arranged immediately for the remainder of the 1941-42 course.

In addition to the concerts, Youngstown's Monday Musical gives attention to its large junior department, which is active throughout the year in musical appreciation work. The club promotes a series of recitals throughout the year. It also provides weekly broadcasts by local artists and in many other ways contributes to the city's musical education. Last year the Ohio Federation of Music Clubs rated it the highest in the state for its many activities.

ERNEST NASH
PHOTOGRAPHER
11 West 42nd Street, New York City PEnnsylvania 6-4562

Cleveland Extends Concert Schedules

By ROSA H. WIDDER

CLEVELAND, O.—Indications are that our musical life is on the upgrade in all departments. For the coming season the management of the Cleveland Orchestra expects to follow the same policy as pursued this year: 20 pairs of symphony concerts, Artur Rodzinski conducting; two series of 12 popular Sunday Twilight Concerts, under Rudolph Ringwall. In addition, three series of children's concerts will be given in cooperation with the Cleveland Public Schools. Four weeks of summer concerts usually take place at the Public Auditorium, with guest appearances. These, however, have not yet been definitely decided upon.

There will doubtless be the same number of soloists at the symphony concerts as this year: twelve outstanding artists and one or two guest conductors. A desire on the part of the subscribers has been voiced again to have special opera productions on the Severance Hall stage. Performances of Rosenkavalier, Elektra, Lady Macbeth of Mzensk, Tristan and Isolde, Parsifal, Walküre and Meistersinger, as offered by Dr. Rodzinski, are still vivid in the memory of our music colony.

Concert Series Arranged

The Cleveland Concert Course under Mrs. Emil Brudno's direction has not yet completed plans; however, negotiations are pending for a highly interesting series of concerts, with the Philadelphia Orchestra under Eugene Ormandy, and the Boston Symphony under Serge Koussevitzky as main features. In addition to the seven events in this season's Concert Course, Mrs. Brudno added a concert by Marian Anderson on Jan. 12 and an appearance of the Littlefield Ballet on Jan. 19, in local debut.

Mrs. Eleanore Todd announces three chamber music events in the smaller Severance Hall for Jan. 31, Feb. 19 and March 14. Twenty Cleveland artists will appear in works by Beethoven, Schubert, Haydn, Mozart, Schumann, Debussy and by our own Herbert Elwell and Arthur Shepherd. In February the Cleveland Philharmonic Orchestra under F. Karl Grossman will appear under the same management.

Carmela Cafarelli is presenting Mignon with her regular opera company and will engage her soloists in New York. Miss Cafarelli will sing the title role.

Elmer Wiener, enterprising young impresario, has announced a production of Smetana's Bartered Bride in English, with Boris Goldovsky preparing and conducting the opera on Feb. 26 at Public Music Hall.

Museum Opens Varied Schedule

Arthur W. Quimby, Curator of Musical Arts at the Museum, announces a series of events for the season beginning Feb. 9. A program of chamber music, lecture-recitals, vocal ensembles and children's orchestra events are included. The schedule, also an innovation in the form of sound films which present Jose Iturbi, pianist; Mildred Dilling, harpist, and the Coolidge String Quartet, will be shown on March 2. The Children's Orchestra, of 45 young people from 9 to 16 years of age, trained for the past three years and conducted by Hyman Goldin, violinist of the Cleveland Orchestra since 1920, will conclude the Sunday concert series.

The Pro Arte Quartet will appear on Feb. 21 and on March 21. Boris Goldovsky is scheduled to give a lecture recital on Musical Studies from Bach to Bartok. The University Singers of Western Reserve University, directed by Melville Smith, will appear on April 18.

Mr. Quimby will conduct two courses on Wednesday evenings: Studies of the Symphony, an analytical survey of Haydn, Mozart, through the Romantics and including the moderns; and Musical Forms and Materials, a course for the layman to enhance his understanding and appreciation of music. Illustration for the classes will be taken from current programs given in the city.

Paderewski Honored

In honor of Paderewski's 80th birthday, Artur Rodzinski presented a "first time in Cleveland" performance of Elgar's symphonic prelude, Polonia, written in 1915. Rising to its feet, the audience applauded this number. Another first performance was the Suite for strings, four horns, two flutes and English horn by Purcell in the Barbirolli arrangement. Brahms' third symphony and a scintillating performance of Pictures at an Exhibition by Moussorgsky-Ravel completed this fine list.

Dr. Rodzinski programmed the delightful ballet suite, The Incredible Flutist, by Walter Piston, which pleased a receptive audience. Bach's Suite in B minor in the Mahler edition opened this program, which also offered Ravel's Rhapsodie Espagnole and Beethoven's Fifth Symphony.

For the seventh consecutive year the Cleveland Orchestra has presented the Ballet Russe de Monte Carlo at Public Music Hall. Four entirely sold-out performances were again applauded in its novel programs. Of exceptional interest was Stravinsky's Poker Game, original in costuming, choreography and musical design. Efrem Kurtz and Franz Allers shared the baton. The audience was justly delighted by the fine performance of the Cleveland Orchestra in the pit.

Philadelphians in Visit

For the first time in ten years the Philadelphia Orchestra was heard at the Public Music Hall by an overflow audience under the auspices of the Cleveland Museum of Art, direction Mrs. Brudno. Eugene Ormandy conducted Brahms' Haydn Variations and Fourth Symphony, shorter Sibelius and Berlioz numbers and Enesco's First Roumanian Symphony. This fine body of symphonists maintained their highest standard. The second attraction was the soprano, Dorothy Maynor, who delighted her listeners with the lovely texture of her voice in German Lieder, and the aria Depuis le Jour.

At the first of three All-Star Concerts on Sunday afternoons, which drew an audience of 7,800 to the Public Auditorium, Fritz Kreisler was the star attraction. The popular artist chose the Bruch G Minor and the Mendelssohn Concerti for his vehicles. Under Rodzinski's baton the orchestra gave the artist magnificent support, contributing the Third Leonore Overture of Beethoven and Tchaikovsky's Romeo and Juliet Overture-Fantasia.

The Fortnightly Musical Club gave its annual scholarship fund concert at Severance Hall, presenting the Cleveland Women's Orchestra conducted by Hyman Schandler. Joseph Victor Laderoute, Canadian tenor, was the soloist.

Boris Goldovsky appeared in an all-Chopin and an all-Brahms piano recital at the Wade Park Manor, the latter program including the complete set of Paganini Variations, in a performance of musical integrity. His wife, Margaret Goldovsky, assisted.

The Cleveland Concert Course offered for its third attraction the pianist, Artur Rubinstein, in a dazzling display of his astounding technique. Many encores were forthcoming.

Produce New Harris Work

CLEVELAND, O.—Considerable interest was manifest in musical circles in the first complete performance of Roy Harris' Folk Song Symphony at the last pair of symphony concerts in 1940. Those who anticipated sharp dissonances, reminiscent of previous works by this gifted composer, were agreeably disappointed. For in this composition he makes use of unadulterated American folk material.

Five of the seven movements, which are coherently knitted together by orchestral interludes, are sung—in this case by the splendid Philharmonic Chorus, trained by Boris Goldovsky. When Johnny Comes Marching Home; Western Cowboy; The Dying Cowboy, Mountaineer Love Song, the Negro Fantasy Moanin' and the finale, If Ever I Travel This Road Again, comprised the song material, accompanied by sensitive orchestration. The interludes consisted of dance tunes for strings and percussion as well as for full orchestra. It might make for a more effective offering to cut this extensive material somewhat.

Due to Artur Rodzinski's sudden indisposition, the associate conductor, Rudolph Ringwall, took over conductorial duties with splendid results.

2 Orchestras Visit Toledo

TOLEDO, O.—This city has been favored with two superlative Symphony concerts, by the New York Philharmonic Symphony Orchestra, John Barbirolli conducting, and the Boston Symphony Orchestra under Serge Koussevitzky.

The Philharmonic presented the seldom-heard Suite in E major for strings by Arthur Foote, and closed with the Brahms Second Symphony. Bach's Sheep May Safely Graze was admirably arranged by the conductor as an orchestral work, and led to the Romeo and Juliet Overture-Fantasy by Tchaikovsky. It was an appreciative and satisfied audience that left the Peristyle.

Mr. Barbirolli spoke a good word of encouragement for the recently organized Toledo Symphony Orchestra.

The gala musical event of the year is the Members' Concert in the Peristyle and the audience was favored by the performance of the Boston Symphony Orchestra under the inspiring leadership of Koussevitzky. Beethoven and Shostakovitch shared the honors, the interesting novelty being the 5th Symphony by the modern Russian. From the tremendous applause one can easily say that the audience was much impressed.

A. McL. T.

4 Concerts at Antioch College

YELLOW SPRINGS, O.—Four concerts are scheduled each year in the program of Antioch College. The next concert will be given by the duo-pianists, Whittemore and Lowe on Feb. 10.

The booking of outside artists has decreased rather than increased largely due to lack of funds. The concerts are given free. Student attendance indicates a real and continued interest.

HAYDEE MORAY TO MAKE HER AMERICAN DEBUT

at the Brooklyn N. Y., Academy of Music on Feb. 14. Born in Vienna, Miss Moray studied dancing first at the Academy there and later in Paris. She returned to Vienna for her debut and then appeared in Brussels, Paris and Budapest. All of her costumes are designed by herself. Her tour is under the direction of Concert Management Albert Morini.

Indianapolis Symphony Maintains Cultural Leadership

By HERSCHELL C. GREGORY

INDIANAPOLIS, IND.—Present indications point to the fact that all recitals and concerts will be well attended during the 1941-42 season. The Women's Committee of the Indiana State Symphony Society has units in 37 cities outside Indianapolis, and this brings many persons from different sections of the state to all musical events. No announcements as to artists engaged for next season have yet been made.

The Indianapolis Symphony Orchestra, under Fabien Sevitzky, will present the following concerts and soloists in the remainder of the season: Feb. 21, Adolf Busch, violinist, in all-Brahms program; Feb. 28-Mar. 1, Mildred Dilling, harpist; March 7, Artur Rubinstein, pianist in all-Tchaikovsky program; March 14-15, Igor Gorin, baritone; March 23, Leon Zawisza, violinist. One American work will be included on each program, as usual.

The Indiana Matinee Musicale still has one concert remaining, on April 25, by Risë Stevens, mezzo-soprano of the Metropolitan.

The Martens Concerts, Inc., will present: Feb. 17, Coolidge String Quartet, and Muriel Kerr, pianist; Feb. 27, Gladys Swarthout, mezzo-soprano; March 9, Ezio Pinza, bass; March 30, Josephine Antoine, soprano, and John Carter, tenor, all of the Metropolitan.

Three attractions are booked for the late spring. The State Convention of the Women's Music Clubs on April 17, the Young Artists Contest on May 10, and the second American Festival of Music at the Jordan Conservatory of Music under the direction of Fabien Sevitzky, May 7-10.

Concerts Delight

Rachmaninoff opened the Martens Concerts at the English Theatre before an audience enthralled by keyboard qualities of the highest order. Chopin and Liszt etudes revealed spirit and temperament seldom heard in a concert hall. The Appassionata Sonata of Beethoven won impressive acclaim.

The Graff Ballet appeared before a capacity audience in a program sponsored by the American Association of University Women. After a preface to carry the dancers' greeting to the audience, the ballet presented two full length works, Ode to the Living and Singing Earth. Garden Party, a comic story, provided an excellent opportunity for characterization and a colorful set.

A festival was held in the auditorium of the American United Life Insurance Company. The idea is based on similar programs given in former years in Europe. The program, sponsored by Phi Mu Alpha Sinfonia, Mu Phi Epsilon, and Sigma Alpha Iota, consisted of works directed by the music supervisors of the local high schools, and community singing featuring carols.

Fraternity Convention

Phi Sigma Mu, national honorary school music education fraternity, held its convention in this city recently with Eta chapter as host. Marie Schuette of Potsdam, N. Y., was reelected president following a series of meetings at Jordan Conservatory. The latter school announced a series of faculty recitals, featuring piano and orchestral instruments. A number of these soloists are members of the local symphony.

Caryl Bryan Oakes, violinist appeared as soloist with the Indiana Matinee Musicale Chorale Ensemble at the L. S. Ayres auditorium in works by Bach, Vivaldi, Chopin and Saint-Saëns. A rich, singing tone was in evidence throughout the program. The ensemble sang Old Johnny Appleseed by Harvey Gaul with considerable spirit and warm timbre.

Choral and Organ Events

The General Platoff Don Cossack Choir and Dancers gave their premiere concert in this city. This attractive ensemble sings with excellent tone and attention to detail.

James Melton made his local debut before the enthusiastic members of the Indiana Matinee Musicale at Ayres auditorium. Philip Evans was at the piano and contributed numbers by Liszt and Toch.

Virgil Fox appeared as able soloist on the new organ of the Zion Evangelical Church in afternoon and evening performances. Bach, Vierne, Guilmant and Mulet compositions were outstanding.

The local Männerchor of 77 voices under the direction of Clarence Elbert opened their season auspiciously. Lawrence Salerno, baritone, was soloist. The entire program was in English and evoked much applause from the audience. Another concert is scheduled for April 26.

Willa Dryden, soprano, was guest artist before members of the Propylaeum Club in German, French and English numbers. Charles Lurvey of Chicago was at the piano.

FABIEN SEVITZKY, conductor of the Indianapolis Symphony Orchestra, will be the director of the American Music Festival on May 7, 8, 9 and 10 at Jordan Conservatory, that city, where he is also affiliated.

Goshen, Ind., Maintains Own Concert Association

GOSHEN, IND.—This is a community of 10,000 only 3 hours distant from Chicago. The Goshen Concert Association is a voluntary group providing a series of concerts for the community, and operating on a plan similar to the civic and community concert associations. Purchases of artist talent are done in a rather modest way, since the annual budget does not exceed $800 for four concert numbers. Adult memberships are $2 and students, $1.

The committee members receive no remuneration for their services, and even pay for their own memberships. But they like and want to hear good music. Dr. Nevin E. Bretz is the secretary-treasurer.

Terre Haute Maintains Community Concert Program

TERRE HAUTE, IND.—The Terre Haute Community Concerts Association this season presented Ida Krehm and Eugene List, pianists, in programs already given. The Indianapolis Symphony plays here on March 4, under Fabien Sevitzky. Carola Goya, dancer, appears on April 4, and Grace Moore, soprano of the Metropolitan, on March 18. Concerts are given in the Student Union Building auditorium on the campus of Indiana State Teachers College, which holds 1,732. Dr. Hazel Froh Pfennig, professor of English at the college, is president of the association.

Michigan State College Has New $1,000,000 Hall

EAST LANSING, MICH.—The new million-dollar auditorium at Michigan State College, East Lansing, which seats 4,700 people, will be the scene of the coming season's concert series, bookings for which will be made about April 23. The series, it is expected will be composed of two programs by a major symphony orchestra, a violinist soloist to appear with the college orchestra, and three or four other major artists. Roy Underwood is director of the music department of the college. Seats in the main are reserved for students, although a small section is set aside for the general public.

Concluding this year's concert course, Michigan State College will present the Don Cossack Chorus, Feb. 17; Robert Casadesus, pianist, Feb. 18; and Albert Spalding, violinist, April 28. Artists will be booked also for the coming summer session of the college.

Lansing Sees Boom Season As Industries Thrive

LANSING, MICH.—Boom times are prophesied for the Lansing Symphony Orchestra. Industrial conditions are good. Competition in the concert field is keen, but it is expected that there will be a considerable increase this season. No bookings have yet been made for 1941-42.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director*

Raymond Wilson, *Assistant Director*

Eastman School broadcasts of "Milestones in the History of Music" heard over NBC Network each Saturday 12:00-12:30 P.M. E.S.T.

RCA Victor has released eleven compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson; "Chorale Collections," Elvera Wonderlich.

For further information address:

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NEW YORK—The fresh tone and admirably competent technic and dramatic delivery of Anne Brown was a high point of interpretation.
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Milwaukee Turns Away Audiences

By JUSTIN McCARTHY

MILWAUKEE, WIS.—Undoubted prosperity for next season is indicated for music in this town by the size of audiences attending this season's concerts, and those who make booking arrangements are decidedly encouraged.

The Civic Concert Association has had a fine season. The Arion Music Club, which besides choral events, presents several artists in recitals, sang Messiah before 3,500 and several hundred persons were turned away. The Lyric Male Chorus has had a successful season and again will present an occasional solo recital feature. This is also true of the outstanding Symphonic Male Chorus conducted by the able Alfred Hiles Bergen. Mayor Zeidler is a member and solo singer for this chorus, which will make several appearances next season.

The Civic Association presented Fritz Kreisler, who gave one of the finest recitals of his career here; Jarmila Novotna, soprano, and Emanuel Feuermann, cellist, gave a stunning program. The Arion Club presented Grace Moore, soprano, very successfully; the Don Cossack chorus, the New York Philharmonic Orchestra and Josef Hofmann, pianist, all before packed theatres.

Chicago Symphony Series

The Chicago Symphony Orchestra has had a fine season also, at Pabst Theatre, and the Golden Jubilee concert with the same program played a half century ago by Theodore Thomas, when the present director, Frederick Stock was a concert violinist in the orchestra, was a rather sensational success in turn-out, excitement, and top quality readings. Pabst Theatre, where these concerts are held. sponsors several recitals by musicians, dancing groups, etc., and all have drawn large audiences this past season. At this theatre the new Milwaukee Sinfonietta plays, and the New Year day concert under direction of Dr. Julius Ehrlich turned away 600, with the house packed.

New Resident Opera Thronged

This happy circumstance marked also the production on New Year's night of Hänsel and Gretel by the new Municipal grand opera group, when 1000 calls for balcony seats were received after the section was sold out. The company proved its professional capacity with a performance which was an advance in ease and assurance even over the previous production. Desiree Landry, mezzo, created a stir by her voice and natural acting ability and Diana Gaylen, soprano, won an ovation for singing and professional finish of her characterization; Chicago Opera's Sonia Sharnova, contralto, and Edward Stack, baritone, in other leading parts added to a wide circle of friends made here. This new opera group will give Lucia on Easter with Josephine Tuminia, soprano, who has scored as understudy of Lily Pons.

Other Leading Music Groups

The Society of Milwaukee Pianists again will book a list of pianists for next season; recitals thus far this season by Rosalyn Tureck, Egon Petri, and Willis Charkovsky have been uniformly well attended. The thriving Chamber Music Society which brought the Budapest Quartet, Roth Quartet, and Chicago Philharmonic Quartet also plans next season bookings. Soloists also will be occasionally presented by the Civic Music Association, the Federal Wisconsin Symphony Orchestra and Society of Musical Arts, which engages the younger musicians.

Milwaukee's host of active music groups includes the Young People's Symphonic Orchestra of high school players, the Young People's Symphonic Band, the MacDowell Club, with an orchestra and chorus, the Sigma Alpha Iota music fraternity, Shorewood Opportunity School, the Wisconsin Artists Bureau, and among others, a new opera group headed by Lawrence Waite, who will direct opera productions given wholly by amateurs at the Wisconsin Players auditorium; this is an opera work school.

Milwaukee, in short, is alive with musical activities and in general is placing musical undertakings on a social basis wherein many groups reach out and are contacting and enlisting the interest and support of thousands of concertgoers, old and new.

Summer Series to Include Operettas

The Milwaukee County Park Commission's Music Under the Stars series for 1941 promises to be bigger and better than ever according to Donald Griffin program director. Artists being considered for the series include Kirsten Flagstad, Helen Jepson, John Charles Thomas, Lucille Manners, Edwin McArthur, Jessica Dragonette, Michael Bartlett, Fray and Braggiotti, Marion Claire, Henry Weber and others. The first concert is scheduled for June 2 with further concerts on eight successive Tuesdays.

An innovation will be the presentation of operettas in concert form.

The Milwaukee County Park Commission has had three successful summer seasons both from the financial and program standpoint, Mr. Griffin reports.

The Wisconsin Symphony Orchestra has been engaged again for the summer season.

In addition to the regular concerts the Park Commision encourages young local singers by holding auditions each year, the winners appearing at one of the concerts in the summer series. Last summer, 134 voices were heard during these auditions.

Budget Increased 28 P.C. for Stevens Point Concerts

STEVENS POINT, WIS.—Financial considerations for the 1941-42 musical season of the Central State Teachers' College are 28 per cent better than a year ago. A schedule of concerts is being arranged. Bookings are now being made for the summer session for which the Chapel Choir of Columbus, Ohio, and the Michiana Shores Theatre Cast have already been engaged.

Manitowoc, Wis., Reports Prosperity Increase

MANITOWOC, WIS.—Manitowoc is sharing the prosperity brought about by the National Defense plan. Interest in music has increased and a good year is anticipated, Mrs. William Walling states.

Anne Jamison, Canadian soprano, will appear this month and the Indianapolis Symphony Orchestra in March. Fray and Braggioti, duo-pianists, will conclude the season in April.

Ripon Booking Series

RIPON, WIS.—Bookings for the next season of the Community Artists Series under the auspices of Ripon College and Ripon Public Schools, Edward F. Tabbert, manager, will not be made until March or early April. This year Moissaye Boguslawski, pianist and the Trapp Family Singers have appeared. Helen Howe will be heard on March 21.

Savoy Opera Guild Seeks Members

Arthur Lief, director of the Savoy Opera Guild, announces that rehearsals are in progress for Trial by Jury and H.M.S. Pinafore. During the past year the Savoy Opera Guild has produced the Yeomen of the Guard, Pirates of Penzance and Gondoliers. Anyone interested may write to the Savoy Opera Guild, Room 1514, 28 West 44th Street, New York City.

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. . . an artist to rank with Marian Anderson, Paul Robeson, and other great singers of his race.
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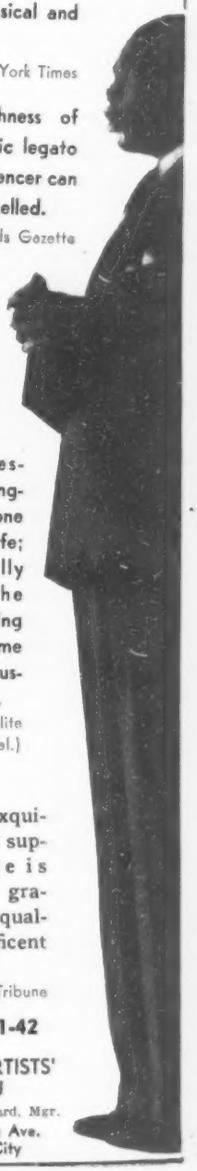
A rich, golden basso of a mature artist. Extraordinary range, warmth of timbre and freedom of production.
San Francisco Examiner

. . . always musical and intelligent.
New York Times

For sheer richness of quality and lyric legato of tone, Mr. Spencer can scarcely be excelled.
Cedar Rapids Gazette



Whatever there is of sincerity and pure emotion in the human heart cannot fail to respond to such singing . . . each tone vibrant with life; not emotionally formed by the singer, but coming forth out of some deeper consciousness within him.
The Carmelite
(Carmel, Cal.)

His voice is exquisitely soft and supple, but there is with all its graciously gentle quality a magnificent strength.
Winnipeg Tribune

On Tour 1941-42

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Detroit Retains Guest Leader Policy

By DOROTHY HALSTEAD

DETROIT, MICH.—A love for symphonic music seems to be growing rapidly in Detroit, and the guest conductor system has proven popular in appeal. The plans for next year are as yet indefinite.

In the Masonic Temple, where the regular concerts are given, the Detroit Symphony Orchestra has the second largest auditorium in the United States. The audiences this year have measured up in every way to those of last year, when the orchestra played to more people than ever before in its history.

In April, 1939, the Symphony moved from Orchestra Hall with a capacity of less than 2,200 seats, of which less than 1,700 were sold on a seasonal basis, and when it opened six months later in the fall of 1939 in Masonic Temple, the season ticket sale had increased nearly 100 per cent. Masonic Auditorium has 4,621 seats, and there have been capacity audiences on a number of occasions, including the performances with Bruno Walter, Dorothy Maynor, Jascha Heifetz and four times with the Monte Carlo Ballet Russe.

Capacity audiences are expected for the second half of the season. Ilya Schkolnik, concertmaster, and Georges Miquelle, first cellist of the orchestra, were heard in the Brahms double concerto on Jan. 9, with Désiré Defauw conducting. Vladimir Horowitz, pianist, was to be the soloist on Jan. 23, with George Szell as conductor.

Sir Thomas Beecham has been announced as guest conductor for Feb. 13, when Georges Enesco was originally scheduled to appear. Robert Casadesus, pianist, and Albert Stoessel, conductor, will appear on Feb. 20.

Before the Friday aftenoon matinees of the Symphony concerts, an average of 200 women hold a subscription luncheon in the Temple. Edith Rhetts Tilton, educational director, gives a talk and demonstration of the program to follow. Whenever possible, the artist of the day is present as guest.

Soloists for the remaining Saturday night "Pop" Concerts, conducted by Victor Kolar, include Percy Grainger, Samuel Sorin, and Ilya Schkolnik. Percy Grainger will also be featured on a Young People's Concert, as will Olga Fricker and her dance group. Miss Tilton gives talks and explanations in connection with these latter concerts.

The Detroit Symphony Orchestra makes about 40 per cent of its expenses through endowments and ticket sales. For the other 60 per cent, it must depend on gifts from subscribers and friends.

Michigan WPA Symphony Schedule

The Michigan WPA Symphony Orchestra feels that its audiences and friends are increasing each year. It has attracted much favorable comment from the critics in the modern compositions. With Valter Poole as conductor and with many outstanding instrumental and vocal soloists from the Metropolitan area, it will present a number of other modern, and some classical, compositions.

The world premiere of the Symphony in E minor by Arthur Wade was given on Jan. 8. Katherine Ruth Heyman, pianist, will play the Scriabin Concerto on Feb. 5; Georges Miquelle, cellist, and Evelyn Gurvitch, pianist, will be soloists on March 5. On April 16, Edward Bredshall, pianist, will be heard in the Beethoven Fantasy in C major for piano, chorus and orchestra.

Concert Bookings

C. W. Van Lopik, manager of the Masonic Auditorium Concerts, announces that bookings for 1941-42 will be made during the week of Feb. 17 in New York. The series this year still has two more concerts—those by Lawrence Tibbett, Metropolitan Opera baritone, on Feb. 10 and by Vitya Vronsky and Victor Babin, duo-pianists, on March 7.

The Tuesday Musical scheduled three artists' recitals this season. The concluding one will take place on March 25, when Joseph Victor Laderoute, tenor, will appear.

Officers of the Tuesday Musical are: President, Ada Lillian Gordon; vice-president, Mrs. Horace W. Bigelow; executive secretary, Florence Gallagher; corresponding secretary, Mrs. Walter T. Furney, and treasurer, Mrs. Roland M. Athay.

Kalamazoo Symphony Seeks Native Music

New Works Desired Difficult to Obtain, Manager States

KALAMAZOO, MICH.—What are orchestras that have not a complete library of all the standard works going to do about buying new music?

Mrs. Leta G. Snow, president and manager of the Kalamazoo Symphony, reports that there is a great need for the establishment of an Exchange by which orchestrations could be shared by the younger ensembles. She states that she has been unable to buy a single composition ordered during the last two months. It will undoubtedly be a number of years before there are any more foreign publications for sale, Mrs. Snow believes.

The Kalamazoo Orchestra plans to give even more American compositions next season, and it has had one on each of its programs this year. Mrs. Snow states that "I feel now, more than ever, that we must depend on American composers if we are to hand down any great music."

Local conditions point to an even better season financially; interest in the orchestra has been growing very rapidly, she says. New patrons are being added—"not only those who have just moved to Kalamazoo, but others that seem to have just awakened to the appreciation of good music."

Central State Teachers College Presents Michigan Concerts

MT. PLEASANT, MICH.—Central State Teachers College is beginning its forty-second season in lecture and entertainment with excellent prospects. The past season was very successful, and from all indications the coming season will be even better, C. C. Barnes, dean of administration, states. Tentative plans for 1941-42 include engagement of Cornelia Otis Skinner, Dorothy Maynor and possibly a first-class Broadway play, a prominent orchestra, and another soloist or an opera.

Ann Arbor Projects Active Spring Series

May Festival and Choral Union Concerts in Calendar

ANN ARBOR, MICH.—Following the holiday vacation a heavy schedule is under way for the University Musical Society of the University of Michigan. Vladimir Horowitz, pianist; the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos; the Budapest String Quartet and Nathan Milstein, pianist, will be heard in the remaining concerts of the Choral Union Series.

On April 25 and 26 the Music Section of the Michigan Schoolmasters' Club, of which Charles A. Sink is chairman, will offer a series of lectures and recitals for the music educators of the state. Among visiting speakers will be Dr. Charles O'Neill, composer and conductor of Potsdam, N. Y.; Traugott Rohner of Evanston, Ill.; and Russell V. Morgan of the Cleveland Public Schools.

As previously announced, the 48th May Festival will take place May 7, 8, 9 and 10. Four evening concerts and two matinees will be given. Thor Johnson will lead the Choral Union Chorus of 350 voices. The Philadelphia Orchestra under Eugene Ormandy and Associate Conductor Saul Caston will participate in all six performances. Eminent soloists will assist.

President Sink of the University Musical Society is optimistic over the future in spite of the unsettled conditions of the times, and is negotiating for important artists and organizations for next season's series, which will be conducted along the established lines of the past.

An unexpectedly wretched night of sleet and snow was the welcome Nature gave to Vladimir Horowitz upon his appearance in Hill Auditorium on Jan. 15, but a warm and pleasant audience greeted the brilliant piano virtuoso. They had come in spite of the elements and they were not disappointed. The thrilling performance rapaid them manyfold.

Dimitri Mitropoulos and the Minneapolis Orchestra made their premiere appearance in this city on Jan. 28, when they jointly gave an excellent account of themselves. This was especially so in the performance of the Schumann Second Symphony, which is heard far too infrequently these days. They struck a high degree of artistry in the Samuel Barber Adagio for Strings but reached the pinnacle in the Mitropoulos arrangement of the Bach Fantasia and Fugue in G minor. Several encores were necessary and it is hoped that they will return another season.

In Ann Arbor the annual appearance of the Boston Symphony Orchestra, Serge Koussevitzky conductor, is always anticipated with much pleasure. The concert on Dec. 11 was no exception. Certainly this aggregation of artists showed no weariness from the exactions of their tour, and led by the masterful hand of their conductor, their performance was nothing less than inspired.

Beethoven's Leonore Overture No. 3 and Fourth Symphony were hailed by the audience with enthusiasm. Koussevitzky conducted the Shostakovitch Fifth Symphony for its initial performance at these concerts and, as it was the first hearing for most of the audience it was awaited with keen anticipation. Apart from difference of opinion about this work, the general impression is that the audience likes the composer's music and wants to hear more of it.

The Choral Union Society gave an excellent performance of Handel's Messiah on Dec. 18, an annual occasion, with Thor Johnson conducting. The soloists were Thelma Von Eisenhauer, soprano, Joan Peebles, contralto, William Hain, tenor, and Richard Hale, baritone. A capacity audience was deeply impressed by the principals, the Choral Union and the University Orchestra. A. McL. T.

Photo by Ray Lee Jackson

FELIX KNIGHT,

radio and concert tenor, recently was heard in arias from The Barber of Seville when he was guest artist in NBC's Great Plays series. Mr. Knight, star of the Schaeffer Revue on WJZ, is arranging a concert tour for this season.

HELEN TESCHNER

AVAILABLE ALSO FOR THE WEST AND SOUTHWEST, Season 1941-1942

Minneapolis Leader Agrees to Remain

Mitropoulos May Become Guest In New York Under Agreement

By EARLE G. KILLEEN

MINNEAPOLIS.—Dimitri Mitropoulos has agreed to remain as conductor of the Minneapolis Symphony Orchestra for several years and will not be absent to fulfill guest conductorships of other orchestras for more than four weeks in any year it was learned authoritatively here. This apparently sets at rest the reported and subsequently denied statements that Mitropoulos would go to the New York Philharmonic-Symphony Society next year.

Mitropoulos, according to his intimate friends is "devoted to his work here." The agreement with the orchestra, however, would permit him to be a guest leader of the New York orchestra next season if the invitation comes as expected.

The usual 26-week season next year is contemplated. It will open in October and comprise 18 Friday night programs; a series of 6 or more Sunday afternoon twilight concerts and the usual Young People's and University Student Concert Series.

The orchestra will tour extensively; four weeks in February and a week each in March and April. Cities will be visited in Minnesota, Wisconsin, Iowa, Illinois, Michigan, Indiana, Ohio, Tennessee, Alabama, Mississippi, Louisiana, Texas, Oklahoma and Missouri.

The average attendance for the 10 Friday night programs this season is more than 4,100 and that for the three programs since Jan. 1 has been nearly 4,500. Minneapolis' public has proved responsive to the work of the orchestra and conductor.

Thursday Musical Series

Activities of the Thursday Musical, an energetic body of 900 members, increased this year, according to the Mrs. H. S. Godfrey president.

Programs are given each Thursday morning at the Y. W. C. A. auditorium by student members. In addition, two guest artists are engaged each year for evening appearances at the Lyceum Theatre. Artists programmed for the coming season are Robert Casadesus, French pianist, Feb. 6, and Patricia Travers, violinist, Nov. 6.

Duluth Groups Launch New Musical Season

By CLARA STOCKER

DULUTH, MINN.—The first concert of the season by the Duluth Civic Symphony under Paul Lemay drew a large and demonstrative audience to the Duluth Armory. The addition of Ernest Wassing of Vienna to the cello section and of Myrtle Walsfeld, graduate of the Juilliard School, who leads the viola section, had noticeable effect.

The Beethoven Overture to Egmont, the Schumann Symphony No. 1 and Elgar's Pomp and Circumstance March made up the orchestral part of the program, played with fresh enthusiasm and sensitive nuance. The orchestral accompaniments to Mozart, Weber and Charpentier arias, sung by Dorothy Maynor, the soloist, were effective. Beauty of voice, delineation of emotional content, intellectual grasp were some of the virtues of this artist. Arpad Sandor was accompanist for shorter numbers.

Under the auspices of the Duluth Association for Finnish Relief Heimo Haitto, 14-year-old violinist, gave a recital the following Sunday afternoon at the Shrine Auditorium. His is a contained and serene art which scorns outward demonstration, despite astounding technical feats. Young Haitto appears in a recently released film, and returned to Hollywood to make another picture. His accompanist was Inez Heino, a Duluth girl.

The artist series of the Matinee Musicals inaugurated its season with a concert by the engaging Trapp Family Choir, with the rich wooden panelling of the Presbyterian Church as a background.

Chamber Music Society Bows

The newly organized Duluth Chamber Music Society gave its first concert in the ballroom of the Hotel Duluth. Valborg Finkelson and George Weaver, violinists; Elliott Joelson, viola; Ernest Wassing, cello, and Lloyd Horton, bass, form the string section of the ensemble. With them are Eugene Silverness, flute; Alfred Moroni, oboe; Russell O'Brien, clarinet; Lloyd Hawley, bassoon, and Mike Fedo, French horn. These musicians are all members of the Duluth Civic Symphony and are under the artistic supervision of Paul Lemay. Music lovers turned out in force to hear the new organization and were most appreciative of the artistic program which included works of Haydn, Debussy, Eugenio Pirani and Wolf-Ferrari. Miriam Blair, pianist; Brandon Young, harpist, and Myrtle Walsfeld were guest artists. The proceeds of the concert and those to follow will be given to the Civic Symphony Library fund.

Arthur Poister gave an organ recital in Duluth under the auspices of the Matinee Musicale.

Sandor Vas, Hungarian pianist from the faculty of the Eastman School of Music, gave a recital at the College of St. Scholastica and spent a few days here in consultation with Duluth piano teachers.

Two new musical groups have been formed. They are the Nordic Choral Ensemble, directed by Alice Margrethe Hokanson, and the Duluth Chamber Music Society under the supervision of Paul Lemay.

The Matinee Musicale Club is thriving and plans for a notable 1941-42 season are being considered. Bookings will be made in March or April. Mrs. Thomas Dillman is president of the organization.

PIERRE LUBOSHUTZ and GENIA NEMENOFF
autographing pictures backstage at one of their recent recitals on tour.

St. Paul Schubert Club Plans Membership Drive

ST. PAUL, MINN.—Florence M. Raudenbush, president of the Schubert Club of St. Paul, reports that the season is going well. Details of the coming year, however, are not yet available. The membership campaign will take place in the spring after which plans will be discussed.

Juilliard Students Fulfilling Many Concert Engagements

Myron Sandler, violinist, pupil of Hans Letz at the Juilliard Graduate School, appeared recently with the Milwaukee Sinfonietta. Roger White, baritone, studying with Mme. Schoen Rene, was heard at the University of Toledo. Eugene Bonham, bass, pupil of Francis Rogers, participated in the concert of the Summit (N. J.) Choral Society. Frank E. Stafford, baritone student of Mme. Schoen Rene, was guest artist at the Kiwanis meeting in Cleveland. Lloyd Linder, tenor, pupil of Mr. Rogers, appeared at the Pleiades Club, New York.

Constantine Callinicos, conducter-pianist, studying with Albert Stoessel, participated in a Town Hall, New York, benefit for Greece. Louise Bernat, pianist, pupil of Olga Samaroff, was soloist with the Evansville Philharmonic. Jack Chaikin, pianist, played for the Jersey City Women's Club.

Norman Dello Joio's Concertino for flute and string orchestra was played by the Orchestrette Classique at Carnegie Chamber Music Hall. He is studying composition with Bernard Wagenaar. Vivienne Simon, soprano, pupil of Charles Hackett, gives a recital this month at the Manhattan School of Music, New York.

Phillip MacGregor, also studying with Mr. Hackett, is touring the Midwest in a series of recitals of songs by Robert Burns commemorating the poet's birthday which falls on Jan. 25. He was heard on Jan. 22 in Youngstown, O., under the auspices of Clan MacDonald and on Jan. 23 sang for the St. Andrews Society in the General Motors Auditorium, Detroit. On Jan. 25 the United Scottish Societies sponsored his program in Cleveland.

Frances McCollin's Works Heard in Philadelphia

Compositions of Frances McCollin, Philadelphia composer, had many performances in that city during the holiday season. Come Hither, Ye Faithful, anthem, was sung at Old Swedes Church, and also at Tindley Methodist Church. The anthem, Owe No Man Anything, was heard at Epiphany Church and the anthem trio, A Christmas Lullaby, was presented at the Art Alliance. The solo Sleep, Holy Babe, was sung at the Second Presbyterian Church with a string orchestra from Curtis Institute accompanying Barbara Thorne, soprano. Calm on the Listening Ear was heard at the Universalist Church of the Messiah.

Fabien Sevitzky conducted the Indianapolis Symphony Orchestra in that city in the radio world premiere of her Christmas Poem.

Minneapolis College of Music to Hold Summer Session

MINNEAPOLIS, Minn.—The new summer school catalogue of the Minneapolis College of Music, has been issued. Frank Mannheimer, pianist of the London staff of the Matthay School, will conduct a five weeks master class at the college beginning June 23. Peter D. Tkach will hold a two weeks intensive choral school session, June 9-June 21. Harold Ayres, concertmaster of the Minneapolis Symphony Orchestra, conducts a three weeks violin master class beginning June 23. There also will be a three weeks course in advanced conducting by William Muelbe. Mr. Muelbe has conducted some of the Minneapolis Symphony radio concerts and the young peoples concerts of the orchestra, substituting for Mr. Mitropoulos.

Aranyi in Recital

Francis Aranyi, violinist, will appear in recital at Kimball Hall, Chicago, Feb. 18.

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To Premiere New Balogh Work

Erno Balogh, pianist, now on a concert tour, has completed a new composition for strings, which will be performed for the first time by the Budapest String Quartet.

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Lists American Works

Buebendorf to Conduct Program for NACC

Francis Buebendorf, American conductor and composer will conduct a program including his own Passacaglia in B Minor; Pastorale Ode for Flute and Strings by Mabel Daniels; Partita for flute, violin and string orchestra of Paul Creston, in which the soloists will be Frances Blaisdell, flutist and Samuel Gurkin, violinist; and Mountain Dew by Lamar Stringfield. The program, given at the Henry Hadley Studio, is sponsored by the National Association for Composers and Conductors.

Mr. Buebendorf directed the Liederkrantz Orchestra at its 94th anniversary concert when the orchestra and choruses were assisted by John Baker, baritone.

Dance Recitals in New York

(*Continued from page 78*)

Fonaroff and Marjorie Mazia all do very well in their particular roles, while Ethel Butler, Elizabeth Halpern, David Campbell, David Zellmer, and Sascha Liebich all demonstrated fine ensemble work. The music by Hunt Johnson was quite agreeable.

Every Soul Is a Circus

Every Soul Is A Circus, furnished the audience with a lot of fun. Miss Graham turned to comedy in a big way and gayly clowned the frustrated woman who gave vent to all her inhibitions. This work is also too repetitious. A technical stunt can be very effective the first time, but when it is repeated a fourth or fifth time, no matter how well done, it becomes tiresome. There is a fine spot of dancing by Nelle Fisher as the first Arenic Performer, and the company as a whole lends more than adequate support. Paul Nordoff was especially commissioned to do the musical score, and it was very much better than the general run of contemporary works of the same kind. With a little revising and editing Martha Graham and her Dance Group with Louis Horst, Musical Director, and Arch Lauterer, Stage Collaborator, could offer an evening of modern American dance art that any type of audience could enjoy.

"Dancers En Route" Appear

At the invitation of Miriam Winslow and Foster Fitz-Simons, Dancers En Route gave a complete program in their studio. There are four dancers in the group—Elizabeth Waters, Linda Locke, Sam Steen and Daniel Nagrin. All have been soloists with other major organizations and are now doing well for themselves—so well, in fact, that they immediately left for Durham, North Carolina, where they were engaged for a recital.

Iva Kitchell repeated her New York concert in Wheeling, West Virginia on January 17.

Argentinita Returns

S. Hurok, on January 13, presented the ever-popular Argentinita before a vociferously uninhibited audience that packed the Fifty-First Street Theatre. Assisting the famous Spanish dancer were her sister Pilar Lopez, Federico Rey, pianist Rogelio Machado, and guitarist Carlos Montoya.

Little need be said of the many accomplishments of Argentinita. She apparently is as young as ever, her mastery of the castanets is unapproached by anyone else, and her sparkling personality, as always, conquered the audience. Federico Rey, her new premier danseur, demonstrated great technical skill and an engaging stage manner. His Bolero was encored, and he was warmly greeted whenever he made an appearance. Pilar Lopez is an excellent dancer and a good mime. Much credit must go to the admirable piano accompaniments of Machado, and the guitar work of Carlos Montoya, who showed amazing virtuosity in the two rather silly solos he played.

But Argentinita was always the real attraction. After the intermission, in the section devoted to popular songs and dances of Spain, everything was encored, amid great excitement from all in attendance.

Marthe Krueger and Atty van den Berg in Debut

Marthe Krueger and Atty van den Berg made their debut as a dance duo at the Barbizon Plaza, January 26. Miss Krueger is well known as a soloist abroad and has also made a reputation for herself here. She has a good firm ballet technique which she used to advantage in Will O'the Wisp and Pointu. Pointu is a delightfully costumed 18th century dance set to a work of Scarlatti.

Miss van den Berg is a former member of the Jooss Ballet. She has all the qualities demanded of a Jooss dancer plus that type of stage presence which appears to shine out from within. She can be either lyric or dramatic, and has a fine sense of line; Wooden Spoon (after a painting by Pieter Bruegel), Lorsque Tout Est Fini and chorale were excellent examples of her capabilities.

Together, the dancers were at their best in Two Foxes, a dance smartly costumed, full of humor and danced to ingenious music written especially for it by John Colman. Alex North and Otto Seyfert accompanied at two pianos and were also listed among the composers.

Dancers on Tours

Dancers and ensemble choreographers who will appear on tour this season include the following:

Carmen Amaya & Co., Argentinita & Co., Ballet Russe de Monte Carlo, *Ballet Theatre, Jacques Cartier, Dancers En Route, Maria Gambarelli & Co., *Martha Graham & Co., *Hanya Holm & Co., *Huapala & Co., *Humphrey-Weidman & Co., *Iva Kitchell, *Pauline Koner, Martha Kreuger, *La Meri, Gladys & Reginald Laubin, *Carmelita Maracci & Co., Virginia Miller, Monna Montes, *Nimura & Lisan Kay, *Boris Novikoff, Original Ballet Russe, *Lisa Parnova, Edwin Strawbridge, Atty van den Berg, *Jan Veen & Erika Thimey, Miriam Winslow & Foster Fitz-Simons.

*New York, Boston or California Studios.

Photo by Fred Fehl

SURREALISM IN THE BALLET.

A moment from Balustrade, new dance creation to Stravinsky's Violin Concerto, recently premiered by De Basil's Original Ballet Russe in its New York season.

Photo by Andre Kertesz

RHYTHMIC FLIGHT.
Ballet Theatre's Karen Conrad in a "grand jete" from The Blue Bird, danced on the RCA Building roof in New York.

Dance Notes

Norma Gould will conduct a unique dance course this summer at Idyllwild, high in the San Jacinto mountains, just back of Palm Springs, combining the advantages of a dance course and a summer vacation. Her large studio building in Hollywood will be kept open by her faculty.

It is well to remember that Miss Gould was the first dancer to appear with her own group at the Hollywood Bowl, and was also founder director of the Dance Theatre of Los Angeles, now in its 11th season. Its purpose is to build a nucleus of an appreciative audience for concert dancers, and visting artists are presented from time to time. The latest attraction was Walton Biggerstaff.

* * *

Franz Allers, conductor for the Ballet Russe de Monte Carlo has met with marked success on the transcontinental tour. After a long run in Chicago the company visited St. Louis, Seattle, Vancouver, San Francisco, Los Angeles and many other cities.

* * *

Carnegie Chamber Music Hall is now ready for dance recitals. A six foot detachable extension has been constructed, which gives the dancers a stage measuring 22 ft. by 33½ ft. In addition to the new stage curtain, placed in the hall last fall, a velour cyclorama will be at the disposal of all dancers. The light equipment has been reconstructed and a modern dressing room has been added. The first dance concert to be given in the renovated hall will be on February 7, by Tashamira.

* * *

Boris Novikoff, director of the School of Russian American Ballet in the Metropolitan Opera Building specializes in training dancers for Opera, Ballet Companies, Screen, Vaudeville and Musical Productions. He will give a complimentary tryout to serious students who contemplate a professional career and help determine their individual possibilities.

* * *

Carola Goya, with her associate artist, Beatrice Burford, harpist, and Emilio Osta, piano accompanist, are preparing a new program for their spring tour, which will be under the management of Haensel and Jones.

Miss Goya's first New York recital since her tour in South America, South Africa and the Orient will be on March 2. Many new and original dances will be presented at this performance.

Maria Gambarelli left New York on Jan. 28 for a three month transcontinental tour. She will fulfill fifty-one engagements in principal cities of Canada and United States.

* * *

Ballet Theatre's New York opening has been set for Feb. 11 at the Majestic Theatre. Except for some additions the company remains intact. Katherine Sergava has been added to the list of ballerinas, which includes Lucia Chase, Karen Conrad, Nana Gollner, Annabelle Lyons, and Nina Stroganova. The dancer-choreographers Anton Dolin, Eugene Loring, and Antony Tudor with Edward Caton, Leon Danielian, Hugh Laing and Dimitri Romanoff as the leading male dancers. The corps de ballet is made up mostly of dancers who have been featured soloists in other companies. They are Alicia Alonso, Muriel Bentley, Jean Davidson, Tania Dokoudovska, Betty Gilmore, Miriam Golden, Mimi Gomber, Maria Karniloff, Nora Kaye, Dorothy Lisaght, Marilyn Martin, Marjorie Moore, Dorothy Mortrude, Olga Suarez, Rozsika Szabova, Kirsten Valbor, Virginia Wilcox, Anne Wilson, Anna Wiman, Billie Wynn, Betty Yenger, Fernando Alonso, Hubert Bland, Fred Danieli, Charles Dickson, Dwight Godwin, John Kriza, David Nillo, Richard Reed, Newcomb Rice, Jerome Robbins, Donald Saddler, and Robert Wolf.

Among the new ballets to be presented will be an especially commissioned Milhaud score to which Engene Loring has set the choreography, Antony Tudor's Gala Performance, and Anton Dolin will stage the famous Pas de Quatre in which four of the world's greatest ballerinas danced for Queen Victoria.

Columbia, Miss., Festival to Present Notables

COLUMBIA, MISS.—Bookings for the 1941-42 annual Music Festival, with the Southern Symphony Orchestra, are being negotiated. Artists scheduled to appear this season are Lotte Lehmann, Metropolitan soprano, Feb. 21; Percy Grainger, pianist, and Lawrence Tibbett, March 29. Verdi's Requiem is scheduled for March 28. Mrs. Anne G. Perry is managing director.

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"Certainly no one could have attended yesterday's recital without learning a great deal, and learning it by an entirely painless process." — *John Martin, N. Y. Times, April,* 1940.

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HOLLYWOOD

Concert Season Brings Rich Miscellany of Artists—Pergolesi Opera Sung in English

(*Continued from page 15*)

out to be a plaintively haunting air, beautifully played by Anthony Linden. An episode of an arriving circus with blaring band achieved a hearty laugh.

Rodzinski gave the sentiment and appeal of the Tchaikovsky Fifth Symphony without becoming doleful, spiritedly offered Weber's Oberon Overture and climaxed in a brilliant reading of the Strauss Till Eulenspiegel.

Barbirolli Conducts

John Barbirolli was the next guest conductor of the Philharmonic Orchestra in a concert at the University of Southern California, and triumphed over the poor acoustics of Bovard Auditorium with interpretative art and finesse of delivery, particularly evident in Delius' lovely On Hearing the First Cuckoo in Spring. After firm performance of Weber's Der Freischütz Overture, the Sibelius Second Sympony was given a fine reading, charged with emotion and vital with energy. Mendelssohn's Italian Symphony was charmingly light in its presentation, while imbued with fluent grace.

Hofmann with Orchestra

Josef Hofmann scored emphatically as guest soloist with the WPA Symphony Orchestra in Embassy Auditorium on Jan. 8, giving a superb rendition of the Rubinstein Fourth (D-minor) Piano Concerto. Hundreds were turned away from the boxoffice, unable to procure even standing room. Ovations elicited two Chopin encores.

Karl Wecker conducted efficiently, giving as novelty a plaintive Negro Chant by Roderick White, based on the familiar Water Boy theme. The program included two Bach items, Christ Lay in Bonds of Death, and the Little Fugue in G-minor, and the Suite from Stravinsky's Firebird.

Pergolesi Opera Sung in English

A completely captivating performance of an ancient opera deftly modernized into excellent entertainment was offered by the Opera Studio of Los Angeles City College, Jan. 17, as Pergolesi's La Serva Padrona was transformed into The Bachelor's Maid, with clever English lyrics and delightfully sung, staged and acted. The new version reflects credit upon collaborators Don Alden, Warren Lewis and Hugh Strelitzer. Lyrics were splendid and some of the lines had the auditors in stitches. Action was expertly timed, with play technique holding unflagging attention.

Margaret Phelan made an extremely attractive Bettina, with pert actions showing histrionic ability, and a lovely lyric voice of appealing quality. Robert Kiber characterized Pandolfo admirably, and Brahm van den Berg won many laughs with his antics as the dumb Robert. The fantasy set designed by Lewis consisted of door frames and a reversible segment for background which turned to transform the salon into a kitchen. The added (kitchen) scene utilized an authentic Pergolesi air discovered by Strelitzer, who conducted the presentation with authority.

Added also were three dancers, dressed as servants, who pantomimed the actions of the principals while they dressed and transformed the set before the spectators. They were Gitta C. Perl, who devised the graceful choreography, Virginia Lotito and Gertrude Kramer.

SCENE FROM THE BACHELOR'S MAID,

Los Angeles City College presentation of Pergolesi's La Serva Padrona in a new English version. Margaret Phelan tries her wiles on Robert Kiber while Virginia Lotito and Gitta C. Perl look on from the background.

Toch Cantata Is Novelty

Ernst Toch's Cantata of the Bitter Herbs, for orchestra, chorus, solo voices and a narrator was given the same night, under Strelitzer's direction. The music was liturgical in intent and contained some pleasing melodic passages, while portions of the choral writing were effectively forceful, but the long, tedious sermon of the narrator was very boring. Robert Brink's fine bass and Tomiko Kanazawa's clear soprano stood out; other soloists were Glorya Curran, Siroon Mangurian, Henry Korn and Charles Platte.

Recital Events

The piano virtuosity of Jakob Gimpel won plaudits at his recital in the Biltmore Music Room, Jan. 16. His technique and keyboard command were impressive, and his interpretations held finesse and artistry of delivery despite emotional coolness. Outstanding were five striking Etudes by Ernst Toch, and a Ballade, Op. 40, by Karol Rathaus in the form of variations on a hurdy-gurdy theme. Also included were the Bach English Suite, No. 2, the Schumann Fantasy, Op. 17, and a group of Chopin Mazurkas and Etudes.

Two youthful musical aspirants made debuts in the Biltmore Music Room, Jan. 10. Daphne Smith proved herself a budding 'cellist of obvious talent, playing the Saint-Saëns A-minor Concerto, and a group of Ravel, Borisoff, Sarasate and Kreisler transcriptions. Beverly Carmen, child pianist, showed the results of excellent schooling and a depth and quality of tone surprising in one of her years, playing the Beethoven Sonata, Op. 2, No. 3, and items by Mendelssohn and Chopin.

Cadman Score at Native Composers' Concert

Charles Wakefield Cadman and Ellis Levy played the former's lovely Sonata for violin and piano at a concert offered by the Society of Native American Composers on Jan. 18. First performance of a Miniature Suite for Strings by Mary Carr Moore, showed it a work of spontaneous freedom and melodic flow, written in an idiom of poetic imagery. Homer Grunn accompanied soprano Helena Casey-Wilhite in a group of his own songs, and gave three piano solos.

Beginning a series on Sunday night concerts in the Hollywood Knickerbocker Hotel on Jan. 5, the Compinsky Trio: Sara, piano, Manuel, violin, and Alec, 'cello, gave a suavely romantic exposition of the Rachmaninoff Trio, Op. 9, and numbers of Bach, Saint-Saëns, Cassado.

Sees Studio Composers Opening New Fields

HOLLYWOOD.—Studio composers and arrangers are opening a new field of musical composition which is well worthy of serious consideration, according to Eugene Zador, noted composer now engaged by Metro-Goldwyn-Mayer Studios.

"An entirely new system of technique and application has been evolved," Zador states, "which I am studying with profound interest. A motion picture score from inception to completion is by no means a simple task, and I have a great respect for the skill and adaptability of my new colleagues.

"Music in motion pictures has long since ceased being a mere accessory to the screen story. It has become an integral part of the art form, and must be considered as such.

"Every new score is a psychological as well as a musical creation. Each new picture presents individual problems which must be worked out by consideration of many interdependent factors. Music may be predominant in one scene, subordinate in another, a solo in a third, an accompaniment in a fourth.

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ARTISTS AT A PARTY

Left to right: Predrag Milanov, Yugoslav actor, husband of Mme. Milanov, Martha Eggerth, Zinka Milanov, Mrs. and Mr. Artur Rubinstein.

Hollywood Jottings

The second annual César Franck Festival was given Jan. 26 and 27 in the First Methodist Church of Hollywood, under the direction of Norman Soreng Wright, who instituted the event last year. The first evening featured the Los Angeles Woman's Symphony, under Ruth Haroldson, assisted by Margaretha Lohmann, pianist. The second evening, Wright conducted the choir in a fine performance of The Beatitudes.

* * *

Mrs. Robert D. Andrews, known professionally as Vi Bradley, is orchestrating her first work in large form, entitled Zodiac Symphony. . . Ingolf Dahl has been appointed conductor of the Los Angeles Oratorio Society, and is rehearsing a setting of the 91st Psalm by Albert Hay Malotte and the Beethoven Missa Solemnis for performance with the Philharmonic Orchestra.

* * *

Pietro Cimini celebrated the 16th anniversary of the opening of his Los Angeles studio this month. Fine musicianship, good stage deportment and self confidence are as necessary to the vocal artist as a well trained voice and linguistic facility, Cimini declares.

Paul Pisk, pianist, and Rowland Leach, violinist, are continuing their sonata recitals with an American composer represented on every program. The second sonata by Quincy Porter was played Jan. 14. Pisk lectured before the D.A.R. on Jan. 10, on contemporary American music, and played works by Huss, Deems Taylor, Stillman-Kelley, Carpenter, Gruenberg and others

Columbia Releases Kaufman Recording

Columbia Recording's February release of Louis Kaufman's performance of Robert Russell Bennett's Hexopoda for violin and piano, with the composer at the piano, is of unusual interest to music lovers.

Subtitled Five Studies in Jitteroptera, the work makes serious use of the swing idiom. Self explanatory titles of each study are: Gut-Bucket Gus, Jane Shakes Her Hair, Betty and Harold Close Their Eyes, Jim Jives, and Till Dawn Sunday. The first New York performance was given in Town Hall last March by Mr. Kaufman.

PETER MEREMBLUM, conductor of the California Junior Symphony, with Charles Wakefield Cadman (right), who attended a rehearsal and was an interested listener.

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BOOKLET ON REQUEST

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Hollywood Bookings Gain Scope

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau, Hollywood, Calif.

Western bookings generally follow accomplishment of eastern schedules, and as this edition goes to press it is still too early to forecast except in general terms.

The Hollywood Bowl season will again be put on by the Southern California Symphony Association, which sponsors the Los Angeles Philharmonic Orchestra concerts during the winter. According to Mrs. Leiland Atherton Irish, executive vice-president, tentative plans call for a season of ten weeks instead of the eight weeks of operation in previous years.

Tentative plans are being made to extend the annual Hollywood season by another two weeks, making it ten weeks in all. No future plans are yet available, however.

Both serious and light operas are being considered for the Bowl. Three events weekly will be given, as in previous years, on Tuesday, Thursday and Friday nights, with noted guest conductors leading the Philharmonic Orchestra.

While no consideration of conductors has as yet taken place, the great popularity of Bruno Walter last year would point to him as a probability, especially as he is making his residence here. Stravinsky is also a resident, and it is rumored that Goossens and Rodzinski will take summer vacations in this vicinity.

Another summer season of ten weeks will be given in the nearby Redlands Bowl in which leading resident artists will participate. Summer concerts will likewise be given in San Diego and Santa Barbara.

A score or more of the major artists on tour will be presented by Impresario L. E. Behymer, whose concert series have been the bulwark of every season for more than half a century. Behymer will again sponsor the annual visits of the San Francisco Opera, the San Carlo Opera and the Ballet Russe.

Opera Group's Plans

The newly formed Southern California Opera Association is proceeding slowly but firmly. Andres de Segurola has been elected executive chairman, and is gathering about him leading musicians, teachers and music lovers of the community for a united effort in forming a permanent organization to produce opera in English with resident artists. Demonstrations of Faust and Pagliacci have been given, and La Traviata is in preparation. At least six operas are planned for fall and winter production.

Selection of a permanent conductor for the Los Angeles Philharmonic Orchestra, a post vacant since the resignation of Otto Klemperer, is expected to be made during the spring or summer. A season of 20 to 24 weeks is planned.

Finds Opportunity For "New Talent"

"Eddie Cantor has again opened the door of opportunity for someone with unrecognized talent," was the Christmas night announcement on Cantor's NBC radio program. "Through the door have passed a host of people destined to greatness. Tonight a 13-year-old girl knocked, and again the great door opened. Her name is Olive Major. She has the face of an angel and a voice to match."

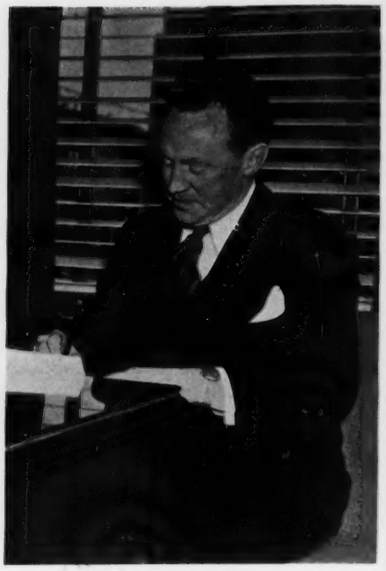
This was the debut of Lillian Rosedale Goodman's talented pupil who is now singing on the Cantor program, Wednesday nights. She is an exclusive pupil of Mme. Goodman, having studied with her for the past two years.

Other artist pupils who have achieved successes under the direction of Mme. Goodman, include Janice Chambers, who was in Meet the People, and has appeared in pictures; Marjorie Whiting, radio singing star; Leonore Rae, who appeared last summer at the Mohawk Festival in Schenectady; Patricia Byford, six months exclusive study, and was in the stage production, Laugh It Off; Howard Ross, tenor now engaged for movie shorts; Leo Schickling, baritone, in the New York production, Skyline, and Jeffrey Ballane, 18, tenor, who won the vocal contest for personal appearances at the Orpheum Theatre.

Nita Gale in Recital

Nita Gale, soprano, assisted by Solon Alberti at the piano gave a recital at the Hotel Ansonia, New York. Her program included a group of Lieder by Brahms, Kathleen Lockhart Manning's Sketches of Paris, songs by Duparc, Chausson and Debussy, and numbers by Mr. Alberti, M. Wood Hill and James Rogers.

Portrait by Vreeland
PATRICIA BEAUMONT AS SIEBEL



WILFRED DAVIS
of San Francisco, in charge of activities in Northern California and the Northwest, for WGN Concerts.

Daniel Ericourt Will Tour to Pacific Coast

Following many recitals last month in Ohio and Pennsylvania, Daniel Ericourt, pianist, will be heard during February and March in a tour which takes him to the Pacific Coast and return with appearances in California, Oregon, Arizona, Idaho, New Mexico, Texas, Oklahoma, Kansas, Colorado, Wisconsin and other Midwestern states. The tour has been arranged by WGN Concerts, his management.

Southern California Institute Produces Faust

SAN DIEGO, CALIF.—The Southern California Institute of Music presented the second act of Faust, in English, at the Hotel del Coronado on Jan. 26 under the sponsorship of the Merry - Go - Round Club. Chief interest centered in the debut of Patricia Beaumont, the daughter of Brigadier General and Mrs. John Beaumont. The young artist gave an effective portrayal of Siebel and won the enthusiastic response of the audience. Marcia Noleen proved an appealing Marguerite; Richard Bradley revealed a voice of lovely quality in the role of Doctor Faust; Jerry Heinz made a sinister Mephistopheles, and Pauline Carlisle rounded out the excellent cast as Martha.

Credit goes to Gennaro Maria Curci for his wellknit conducting and to Ray Heinz for his fine staging and excellent costuming. Jaye Rubanoff and Shibley Boyes provided the piano accompaniment. The chorus included Miss Beaumont, Miss Carlisle, Lee Goebel, Mercille Richley and Lois Swanson. Dr. and Mrs. Enzo Pascarella are the directors of the Southern California Institute of Music. D. N.

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Behymer Outlines West Coast Schedule

(*Continued from page* 17)

Gundry, Jarmila Novotna, Trapp Family Singers, Zino Francescatti, Belgian Piano String Quartet, Kerstin Thorborg.

Our business increases each season as we add new towns to our list. Some of the clubs I have served continuously for twenty years; others for thirty years, and one for almost fifty. I have the privilege, and pleasure of being the only manager in the United States representing both Columbia Concerts Corp. and NBC Concert Service, for all of their artists.

Conditions are generally good, about fifteen per cent better attendance over previous seasons. There is a marked increase in the interest and attendance of young people, due I think to the fine musical training they now receive in the public schools and colleges.

Many of my clubs will soon be selling out their entire capacities for 1941-42 in a few days' campaign.

The annual visit of the San Francisco Opera Company here in November is the epochal musical event of the year. They usually give five operas in Los Angeles and one in Pasadena.

West Coast's Schedule

In addition to the new artists previously listed, the following will be on the West Coast during 1941-1942: Lily Pons, Grace Moore, Lawrence Tibbett, Kirsten Flagstad, Rachmaninoff, Nelson Eddy, Joseph Szigeti, Dusolina Giannini, Marian Anderson, Jose Iturbi, John Charles Thomas, Paul Robeson, Josef Hofmann, De Basil's Original Ballet Russe, Jaroff's Don Cossacks, Vladimir Horowitz, Igor Gorin, Artur Rubinstein, Donald Dickson, Argentinita and her Spanish Ensemble, Nathan Milstein, Yehudi Menuhin, Lauritz Melchior, Lotte Lehmann, Vronsky and Babin, Griller Quartet, Roth Quartet, Bartlett and Robertson, Ruth Draper, Cornelia Otis Skinner, Francia White, Florence Macbeth, Gordon String Quartet, and others.

Los Angeles in the last census showed an increase in population of about 23 per cent, and this doubtless is reflected in increased audiences for entertainment of all kinds. Then, too, the closing of Europe as a travel center has brought many to the Pacific Coast for longer periods than usual, and most of these travelers are musical.

Los Angeles is rapidly approaching its goal of becoming a world center for the artist. With many painters, musicians, literary men and motion picture authorities here, from Europe and Eastern America, I feel certain the world will be turning more and more to the West Coast for great creative works and progress in the arts.

Mills College, California Centre of Musical Education

MILLS COLLEGE, CALIF.—This hospitable centre of musical education and enjoyment, which has acquired fame for its summer chamber music activities, is giving eight concerts during the school spring series. Those already heard presented Luigi Silva, cellist, and the Budapest String Quartet. The latter organization will appear in 12 concerts from June 29 to Aug. 8 during the coming summer session at the college. Spring events are as follows: three lectures by Darius Milhaud, French composer, Feb. 5, March 19 and April 9; Virginia Morley and Livingston Gearhart, two-piano recital, Feb. 12; lecture-recital by Bela Bartok, Feb. 26; recital of vocal duets, Eleanor Steele and Hall Clovis, March 5. Mills students are admitted to these events by showing their Associated Student card, and there are special rates to students or faculty members of any college. Charlotte St. Clair is secretary of the Music Department.

Oklahoma Central State College Presenting Bjoerling

EDMOND, OKLA.—R. R. Robinson, President of Central State College, reports that arrangements for the coming season's musical activities have not yet been planned. This season, Jussi Bjoerling, Metropolitan tenor, will be heard in a recital on Feb. 19.

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EMANUEL FEUERMANN, Cellist.....Apr. 7

Denver Groups Report Rise in Ticket Sales

DENVER, COLO.—Ten concerts, five to be given by the Denver Symphony Orchestra and five by the Civic Symphony Orchestra, are planned for the coming season of the Civic Symphony Society. Horace E. Tureman is the conductor. Season ticket sales for the present season have been well ahead of those of previous years and it is anticipated that there will be an even greater increase next year.

Four concerts of the present season remain. On Feb. 16 Vida Reynolds, violinist, formerly of Denver, will be the soloist with the Civic Orchestra. Clifford Osborne, young Denver basso, and Sari Biro, Hungarian pianist, will be soloists on March 23 and April 20, respectively. Jerzy Bojanowski, Polish conductor, and Ladis Kiepura, tenor, will be guest artists with the Denver Orchestra on Feb. 21.

Patron and supporting membership of the Pro Musica Society have far exceeded that of previous years. A surplus from of noted artists.

A gala concert has been planned for Feb. 18, when Joseph Szigeti, violinist, will appear in a sonata program with Bela Bartok, Hungarian composer-pianist. Guiomar Novaes, Brazilian pianist, will include works by Latin-American composers in her program for Pro Musica on March 14. Alberta Pike is the business manager. Bookings for 1941-1942 are not yet complete.

Already this season Messrs. Oberfelder and Slack, managers of the Greater Artist Series, Inc., have presented Richard Crooks and Alexander Kipnis of the Metropolitan; Roland Hayes and the Don Cossack chorus. Visitors last month were Vladimir Horowitz, pianist, and the Ballet Russe de Monte Carlo. Alec Templeton, pianist, on March 5; and Helen Jepson, soprano, on April 18 will give the last events.

Arizona University Course Lists Many Noted Artists

TUCSON, ARIZ.—Artists on the 1941-42 schedule at the University of Arizona include Mary Cameron, pianist and lecturer; Helen Traubel, dramatic soprano of the Metropolitan Opera; Robert Casadesus, French pianist; the Gordon String Quartet; Thomas Vincent Smith, lecturer; and Jan Peerce, tenor.

In addition there will be two extra concerts featuring Nelson Eddy and Yehudi Menuhin in February and March.

Local musical events include four regular performances by the Tucson Symphony Orchestra under the direction of George C. Wilson of the College of Fine Arts of the university; individual recitals by faculty members, oratorios, opera and operetta performances by the glee clubs and ensemble, and choral evenings by members of the string, woodwind and brass groups, and the a cappella choir. All these attractions are under the supervision of the university and are open to residents as well as the students. Arthur Olaf Andersen is dean of the faculty of Fine Arts of the university.

Tucson Saturday Morning Club Season Well Supported

TUCSON, Ariz.—The Saturday Morning Club will present Ruggiero Ricci, violinist on Feb. 11; the Monte Carlo Ballet Russe, Feb. 18; and Kirsten Flagstad, Metropolitan soprano, March 9, to conclude the present season. Mrs. J. A. Rogers is president and Mrs. Harry Berger, president of the Temple of Music and Art. Many drives for British War Relief make demands on audiences, but the club concerts maintain their fair share of support.

Cheyenne, Wyoming, Has Promising Little Symphony

CHEYENNE, WYO.—The Cheyenne Little Symphony is now in its fifth season. Under the direction of Clyde G. Ross, this amateur and student ensemble is playing an increasingly active part in the cultural life of the community, presenting orchestral works heard for the first time on many occasions, and building the base for a real symphony orchestra in this section of the great Northwest.

The Philomelians Men's Chorus gives concerts at the Lincoln Theatre and fulfills engagements in surrounding cities created by the popularity of the organization's past tours.

Photo by Leon Elzin, N. Y.

MARIA KURENKO,
Russian soprano.

Kurenko and Grandjany Appear on Gretchaninoff Program

Maria Kurenko, soprano, and Marcel Grandjany, harpist, will be soloists at a Gretchaninoff program on Feb. 19 at the New York home of Mrs. John Henry Hammond. The composer will be at the piano. Mme. Kurenko will give three songs by Gretchaninoff their first performance and Mr. Grandjany will premiere a Largo for harp by the Russian composer. Both artists are long standing friends of Gretchaninoff.

Mme. Kurenko on Jan. 23, 24 and 25 appeared in a revival of Sheldon's play Romance, in the Civic Theatre, Chicago, playing the role of a prima donna in New York in the 60's. She sang in each act.

Long Beach, Calif., Reports Increase in Public

LONG BEACH, CALIF.—The effect of the defense program is being felt at Long Beach in an increase of potential musical public. Conditions up to the present have been only fair, states Alice S. Durham, executive secretary of the Long Beach Civic Concert Series, but in view of the conditions prevailing it is expected that music events in the future will be better supported.

Three concerts still to come in the present series include recitals by Anne Jamison, Canadian soprano, Feb. 14, Gregor Piatigorsky, cellist, March 3, and Artur Rubinstein, pianist, April 7. All these events take place in the beautiful concert hall of the Municipal Auditorium. Future bookings have not yet been planned.

University of Redlands Concerts Show 10 Per Cent Gain

REDLANDS, CALIF.—The University of Redlands concert series for the current season includes recitals by Tito Schipa, Don Cossack Chorus, Marian Anderson, and the Belgian Piano String Quartet.

This year receipts will total around ten per cent more than last year with capacity crowds for three of the four concerts. Improvement in the quality of the series at reasonable prices has been accountable for the increased demand. General economic conditions show little basis for any change. Plans for the 1941-42 season are not yet complete.

Berkeley Boasts Junior Orchestra

Festival Planned in May — Artists Visit Bay Cities

BERKELEY, CALIF.—Prospects for the coming season are far greater than the ones of last year, which were not only satisfactory, but very good, states William E. Chamberlain, local concert manager. It is, he says, too early to mention the artists that will come in the fall of '41, but the concerts which he is presenting in the 1941 spring season, are: the Don Cossacks under the direction of Jaroff, Jan. 18 in the Oakland Auditorium Theatre; Alec Templeton in San Francisco, March 27, Carmel, March 29, Sacramento, April 16, Oakland, 17, Fresno, 21, and Santa Rosa, 22.

In addition, the Berkeley Festival Association will present a series of concerts and drama in the Greek Theatre here.

Perhaps one of the most potent musical factors in the East Bay and located in Berkeley, is the Young People's Symphony Orchestra. This orchestra, the players of which are selected from the most talented in all the cities around the Bay and under the direction of Jessica Marcelli, will be heard in the Campus Theatre in April, and will appear again in the Berkeley Festival on May 10. While soloists appear at each concert with the orchestra, these soloists have not yet been engaged. All soloists are junior musicians under 21.

3 Colleges Support Series in Claremont, Calif.

CLAREMONT, CALIF.—The concert series at Claremont is sponsored by Claremont Colleges, Pomona College and Scripps College, and supported by several other institutions. All cooperating institutions give tickets for the series to each student. The remaining tickets are sold to the general public. Bridges Auditorium has been well-filled for each concert.

The regular series included Alexander Kipnis, bass; Nathan Milstein, violinist; the Los Angeles Philharmonic Orchestra under Bruno Walter, the Ballet Russe, Dorothy Maynor, soprano, and Artur Rubinstein, pianist. The Los Angeles Philharmonic Orchestra with John Barbirolli directing, will appear in an extra concert.

Ralph H. Lyman is head of the Music Department at Pomona College.

Carmel, Calif., Festival and Concerts Flourish

CARMEL, Calif.—Most important in this year's musical activities here is the Bach Festival, July 21-27. The program will include the Magnificat, the B minor Mass; the cantata, Freue Dich; Brandenburg concerti and chamber works. There will also be one evening of music by Mozart and one by British composers of the 16th and 18th centuries in addition to organ recitals and lectures.

Bookings are not yet completed for Carmel's concert course other than Kirsten Flagstad, Metropolitan soprano, Dorothy Maynor, soprano, and Artur Rubinstein, pianist. The concerts are initiated and presented and promoted by Dene Denny and Hazel Watrous management.

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Pacific Coast Series Successfully Launched

Clifford Ellison Concerts Are Feature in San Diego

By CONSTANCE HERRESHOFF

SAN DIEGO, CALIF.—Clifford Ellison, local manager, announces that this season has been one of the most successful ever held and the list of artists has included the finest on tour today. Business this season was "booming" due to the airplane factories working full tilt.

The series for next season has not been completely settled, but plans are under way to bring the San Francisco Opera Company to San Diego for one or two performances early in November.

The course will continue to be popular-priced. Five events for five dollars and the Ballet Russe de Monte Carlo will be one of the attractions as usual. Other events will include a dancer, two singers and a violinist or pianist. Added attractions next season will include Rachmaninoff and Kreisler and perhaps a concert by the dance group Lester Horton.

Events scheduled for the remainder of this season include: Ballet Russe de Monte Carlo, Feb. 12; Kirsten Flagstad, March 24; and Nino Martini, April 5.

The Amphion Club, now in its 47th year, continues its policy of bringing the finest concert artists to San Diego in its Artists Series. In the late fall, Lily Pons opened the current series brilliantly, singing in the Orpheum Theatre to a sold-out house. Nathan Milstein played a return engagement for Amphion subscribers on Jan. 7. Vronsky and Babin, Gregor Piatigorsky, Alexander Brailowsky, and John Charles Thomas will be heard in this series in the coming months. Officers of this honored organization are Gertrude Gilbert, president; Mrs. L. L. Rowan, vice-president; Mrs. B. A. Buker, secretary-treasurer.

Mrs. Buker will present Nelson Eddy in concert in the Orpheum Theatre on Feb. 4.

Sokoloff for Ford Bowl

Dr. Nikolai Sokoloff, who conducted the San Diego Symphony Orchestra in an unusual season in Ford Bowl last summer, has been re-engaged for another summer series to begin in early July in Ford Bowl.

Carl Bowman, new conductor of the Federal Symphony, is readying his orchestra for a number of interesting spring events.

The Philharmonic Orchestra of Southern California is being well supported in a series of four San Diego concerts under a rapidly fluctuating list of conductors: Bruno Walter, Dec. 3; John Barbirolli, Jan. 14; Igor Stravinsky, Feb. 18, and for Mar. 18, a mystery conductor, still to be announced. These concerts are sponsored by the San Diego Woman's Philharmonic Committee, Mrs. Frank Von Tesmar, chairman.

San Diego Chamber Music Society

The San Diego Chamber Music Society opened a series of three afternoon concerts in House of Hospitality, Balboa Park, on Jan. 31. Artists to be heard in these concerts of sonata and trio music will be Lyell Barbour, pianist; Michel Penha, cellist; Russell Keeney, violinist, and Edythe R. Rowe, cellist.

Dr. Earl Rosenberg will direct his a cappella choir, Polyphonia, in its annual concert in May. This choir of 65 mixed voices has won a reputation both for fine program material and excellence of technique. Dr. Rosenberg will also direct the women of the San Diego Choral Club in two concerts this spring. Soloists in the first concert will be Nelda Smith, violinist, and Alta Grimes, cellist.

Pageant to Open New Greek Theatre

San Diego State College will dedicate its new Greek Bowl in May with a pageant that will enlist all the energies of the music, drama and art departments. It is expected that this pageant, based on Irving Outcault's play, Admetus, will become an annual event, with an audience appeal equal to that of the annual Ramona Pageant of Hemet.

Julius Leib, director of the college orchestra, is orchestrating incidental music composed for Admetus by S. Camillo Engel. Deborah Smith, director of Treble Clef Club; Christine Springston, director of Men's Glee Club, and Deane Smith, director of the A Cappella Choir are busily rehearsing choruses and soloists for the Admetus Pageant.

The choral groups of San Diego State College will give their usual annual concerts this spring under their respective directors.

The usual festivals by the orchestras, bands and choral groups of San Diego city schools will be given in Ford Bowl in late spring. Nino Marcelli, director of instrumental music in San Diego schools, also directs the orchestra of San Diego High School, which came in for so much praise in the last Music Educators' Conference in Los Angeles.

Juilliard Competition for American Composers Opened

The Juilliard School of Music announces its annual competition for the publication of orchestral compositions by American Composers. Through these competitions the Juilliard School selects each year one or more orchestral works and pays for the publication. The composer receives all royalties and fees accruing from sale or performance of his work, and controls the copyright.

The terms of the competition are as follows:

1. Compositions must be by native or naturalized American citizens.
2. Only such compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.
3. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.
4. Compositions which were submitted last year may not be entered again this year.
5. Only one composition may be submitted in any year by a composer.
6. Compositions should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, New York, before March 1, 1941. Manuscripts sent by mail or express should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender before June 15.
7. The use of a nom-de-plume is not necessary unless the composer prefers it. In such a case the pen name should be placed in a sealed envelope with the composer's real name on the outside.
8. Should a suitable composition be found through the competition, it will be published in 1941.

Inauguration Recital

The Musical Artists Bureau announces that Ann Brown, soprano, Carol Brice, contralto, and Kenneth Spencer, basso, appeared at the Department of Labor Auditorium in Washington on Jan. 20 in a program which formed part of the Presidential inauguration ceremonies.

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NEW PUBLICATIONS

Books and Music of Interest Issued by Representative Firms

BOOKS

THE LIFE AND TIMES OF JOHANN SEBASTIAN BACH, by Hendrik Willem Van Loon; with an Album of Four Records of His Music, played by Grace Castagnetta.

No one would say that Bach had not been plentifully biographed, analyzed and annotated before the appearance of this 68-page little book. However, none of the other authors write about the Great Cantor with such direct love and deep human sympathy as Van Loon. He brings Bach close to us as a man, and gives us a more affectionate comprehension of his life, his character, and his music. At the same time, Van Loon goes understandingly into the nature of the music itself, for he is one of the few authors who grasps the tonal subject thoroughly. His Bach pages have one other striking merit—they enable the average reader to feel less awe of Bach's works, and more love for them. The Van Loon writing has his usual clarity, honesty, topical liveliness and flashes of wit. A frontispiece color insert of the St. Thomas Church, and many drawings, all from Van Loon's own brush and pen, give added appeal to this truly welcome book, which is dedicated to the editor of the Musical Courier.

In the cardboard box containing the book are also the Grace Castagnetta records—Chromatic Fantasy and Fugue; Jesu, Joy of Man's Desiring (arr. by Castagnetta); first movement of the Italian Concerto; a Prelude (in C), Invention, March; and Courante, Gavotte and Gigue, from the French Suite, No. 5. Miss Castagnetta's playing is musically authoritative, warmly toned and admirably crisp in execution. (Simon and Schuster, Inc. Price, $5 for book and records.)

Photo by Ernest Nash

BENJAMIN BRITTEN,

youthful English composer, whose new Symphony will be performed by the New York Philharmonic Orchestra under John Barbirolli in March.

◆ ◆ ◆

RING OF THE NIBELUNG. *A Musical Guide*, by Ernest Hutcheson.

A short preface by Mr. Hutcheson sets forth tersely something of the nature of Wagner's immortal cyclic quartet of music-dramas, and explains the Leit Motif and its uses. Then follows a plainly and rapidly told account of the Nibelung story, with illuminative comments by the author, and marginal notes indicating the Motifs in every episode. A rear glossary (Table of Themes) of those Motifs in musical notation, furnishes a helpful basis of reference.

Mr. Hutcheson modestly says that he purposed to supply a guide for laymen and students; however, also the professional musician will discover in the book many elucidations of matters that may have puzzled him previously in the mazed plot of the Cycle, with its numerous complications and contradictions. If you are not one of G. B. Shaw's Perfect Wagnerites, read the Hutcheson book and you might become one. He furthermore lists for you a bibliography of the chief books about Wagner and his methods. (Simon and Schuster. Price, $2.50.)

◆ ◆ ◆

FOR TWO PIANOS

FUGUE IN G MINOR; GONE IS SORROW, GONE IS SADNESS, by J. S. Bach. Transcribed for two pianos by Silvio Scionti.

The male partner of the accomplished two-piano team of Isabel and Silvio Scionti, is no new hand at contriving arrangements for the coupled instruments, and in this instance again demonstrates his uncommon ability to translate for the ensemble keyboards, music originally written for other media.

The adapted Fugue, known as the "Little" one in G minor, retains all its inherent dignity, brightness and charm, and Scionti keeps the counterpoint transparent yet utilizes the full resources of the two pianos, and ends with a finely broad and resonant climax. The piece is dedicated to Lois and Guy Maier.

Gone Is Sorrow, Gone Is Sadness, stems from the final duet for soprano and basso in Bach's 32nd Cantata Blessed Jesus, Priceless Treasure. This is blithe and light-hearted music happily set, with the two parts divided most artfully. The appogiaturas are written out, which is the way all such ornamentation should be printed nowadays. With his newest contributions, Scionti has added richly to the still too scant literature for two pianos. (G. Ricordi & Co., Inc.)

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BOOK

THE PIANO TEACHER, by Annett V. Zuch and Frederick L. Lewis, styled by the authors a "book of self-instruction," contains 32 pages ranging from a description of the piano clefs and keyboard through 20 lessons which include several familiar songs as examples. The book's purpose is to enable persons to play from notes in a short time. Price $1. (Delphi Music Publishers, New York.)

FOR STRING ORCHESTRA

CHORALE PRELUDE, BLESSED JESUS, WE ARE HERE, by J. S. Bach; ADAGIO by A. Corelli; both transcribed by Amedeo De Filippi; and TUNES AND DANCES FROM DIOCLESIAN, by Purcell, arranged and edited by Philip Weston.

Short numbers for strings, of two, four and ten minutes' duration, respectively. The Bach is for two groups of instruments, the first being the traditional four of the string quartet playing with mutes, briefly reinforced by a five instrument choir *senza sordine*. The Corelli employs five instruments, four divided into eight parts. Most unusual for quaintness are the Purcell incidental songs and dances, in four-part polyphonic style typical of early English music, with its modal charm. (Concord Music Publishing Co., New York.)

FOR MIXED VOICES AND ORCHESTRA

TE DEUM LAUDAMUS, op. 41, by Martin G. Dumler (piano reduction). A sizable work and a worthy contribution to Roman Catholic church music is this Te Deum, which though of traditional mould, offers interesting harmonic effects in its interweaving web of contrapuntal writing. There is particularly expressive treatment of such passages as "Te ergo quaesumus," in which the Latin words signifying "whom Thou hast redeemed with Thy precious blood" are set to striking *pp* phrases. On the other hand there is much of ringing pomp in such noble passages as those which picture the company of the Saints. Orchestral score and parts are obtainable from the publishers. The score covers 78 pages and bears the *imprimatur* of Archbishop McNicholas of Cincinnati. (J. Fischer & Bro., New York.)

FOR TWO PIANOS

THE TWO-PIANO SERIES. Edited by Bartlett and Robertson.

This output of the accomplished English ensemble piano couple is assuming large proportions, much to the advantage and pleasure of two-piano devotees and performers. The Bartlett and Robertson selections, tasteful and varied, have been edited with fine musical care.

The latest batch includes the spicy Popular Song from Walton's Façade (arr. by Mátyás Seiber), Bach's Organ Prelude (Toccata) in D minor (arr. by Vera Towsey), Thomas Wood's Waltzing Matilda, aptly sub-titled "a frolic for two pianos, founded on an Australian tune," Liszt's La Campanella (arr. by Colin Taylor), which is the most technically taxing piece of the lot, Bizet's Farandole and Carillon from L'Arlésienne (arr. by Brian Easdale) and Bach's Gigue in C (arr. by Charles Ross) from a trio sonata for two violins and figured bass. The last-named selection, in Presto tempo, requires virtuoso lightness and speed to achieve its best results. (Oxford University Press; Carl Fischer, Inc.)

Photo by F. Palumbo

IGOR STRAVINSKY

(right) and Leonard Feist, discussing the composer's new Tango, which Mercury Music Corporation is publishing. Contracts have been signed with Mercury for the publication of all of Stravinsky's light non-symphonic compositions for a period of years.

FOR VIOLIN AND PIANO

ADAGIO AND PRESTO, by Josef Haydn. Arranged by Jascha Heifetz.

When the busy Heifetz gets time to make the many violin arrangements and transcriptions he is publishing, constitutes one of the major musical mysteries. His work in that line is no hurried, haphazard matter, but a model of subtle musicianship, and writing that sounds the best possibilities of the instrument.

This Adagio and Presto (from Haydn's string quartet, opus 54, No. 2) has a soulful lyric interlude and a lively little finale, both ranking in artistic value with Heifetz' other classical treatments of Vivaldi, Rameau, Hummel, Bach, Weber, Schubert and Scarlatti. (Carl Fischer, Inc.)

DANSE DU MEUNIER (The Miller's Dance) from de Falla's ballet, The Three-Cornered Hat. Transcribed by Joseph Szigeti.

Szigeti, too, is putting out a growing list of violin arrangements and transcriptions, most of them taken from his own programs. The present Danse, dedicated to Heifetz, is a truly brilliant piece of craftsmanship, retaining all the typical de Falla color and rhythmical intricacies. No violinist with unskillful fingers or an inefficient bow should attempt this scintillating concert number. (Carl Fischer, Inc.)

FOR VOICE AND PIANO

THE MAD SCENE, from Donizetti's Lucia. Arranged by Frank La Forge.

Pianist, accompanist, composer and vocal pedagogue, La Forge is one of the most versatile of musicians. Aside from his own songs, his works comprise also arrangements of well known numbers by other composers. Among them is the Donizettian Mad Scene, with phrasing, accentuation, breathing and expression all finically revised and edited by La Forge. It need hardly be pointed out that this is no composition for experimentation by amateurs. The new English version of the text is from the pen of the arranger. (Carl Fischer, Inc.)

LIVING SONGS. Edited and arranged by Glenn Gildersleeve and Julia Smith. With illustrations by Walter Beach Humphrey.

Living songs they are, but not new. In fact, hardly any of the ancient favorites are missing. Not Foster, not Pop Goes the Weasel, or Deep River, In the Gloaming, Jingle Bells, Loch Lomond, Auld Lang Syne, even Dixie and Yankee Doodle. Fifty of them all told, and arranged for solo voice or part singing. The keys are not too high and not too low. The accompaniments, easy to play, have been re-harmonized here and there to suit modern ears. A handy volume to have around the house for a mixed gathering in a vocalizing mood. (Carl Fischer, Inc.)

FOR PIANO

PETER AND THE WOLF, by Serge Prokofieff, is issued in a piano reduction by Felix Guenther with copious illustrations by Richard Erdoes. The merry little music drama of the Russian composer in an entertaining edition for young players who might be otherwise fearful at playing "modern music." The *leit motifs* are stated at the beginning and the musical phrases illustrated by pen and ink sketches. In addition to a double-page sketch depicting Peter victoriously leading the captured wolf with grandfather and the hunters, the bird and the cat, there are other illustrations. Except for the instrumental color contrasts, impossible in a piano medium, the Prokofieff brevity is told completely and faithfully. (Mercury Music Corporation. New York.)

SUITE IN D MINOR, by Mortimer Browning. A four-part suite, comprising a Prelude, Sarabande, Gavotte and Musette, and Gigue, worked out in strict contrapuntal style in some measure suggesting Bach but with a treatment that makes it suitable to the modern resources of the piano. It abounds in octave passages, and is moderately difficult to perform. Published under the sponsorship of the National Association for American Composers and Conductors, it bears a dedication to Lolita Cabrera Gainsborg. (J. Fischer & Bro., New York.)

SECOND PIANO PARTS to Allegro in F Minor (P. E. Bach), Sonata in C Major (Mozart), Allegro in G Major (Handel), Scherzo in B Flat Major (Schubert), and The Complaint, Tarantella and Waltz, by Reuven V. Kosakoff. Carrying on the interesting series of second-piano parts for some well known classics and other numbers less familiar, these well edited issues of Mr. Kosakoff provide interesting material for studio or recital use. (J. Fischer & Bro., New York.)

UN POCO DI VIENNA, PENSÉE ELEGIAQUE, and ZOULEIKA; by Alexander Sklarevski. A soloist of note, and teacher at the

(*Please turn to page* 134)

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New Publications

(*Continued from page* 133)

Peabody Institute in Baltimore, Sklarevski knows the keyboard well and writes for it idiomatically and gracefully. These three pieces of medium difficulty are adapted for salon and instruction purposes. They have melody and gracious harmonies. Un Poco di Vienna deserves its title, for the music not only suggests the light Danubian style, but also bears a cousinly thematic resemblance to Krieisler's Caprice Viennois and Richard Strauss' familiar Rosenkavalier waltz. (Carl Fischer, Inc.)

SONGS

SONGS OF ARNOLD VOLPE, a collection of 21 numbers by the late conductor-composer, published in a Memorial Edition, and prefaced by a student's tribute by Dorothy Ann Levin. This collection, not limited to voices of either sex, includes several numbers suitable for use as church solos and many that deserve a place on concert programs, either as set numbers or as encores. A lyrical style, set fluently and with accompaniment often in arpeggio manner. From a dramatic Maytime to a poignant The Burned Letter, or lullaby-like numbers, including one of this title, the collection also lists Under Blossoming Branches, with a violin obbligato. (Carl Fischer, Inc., New York.)

LOUISIANA, a low voice setting of a Walt Whitman poem, by the modern Italian composer Mario Castelnuovo-Tedesco. Somewhat in a Spiritual idiom with a *parlando* style, the poem gives the composer opportunity to depict, in contemporary musical terms, some of the longing and heartache of the poet, friendless and alone. A good number for a dramatic baritone. (Galaxy Music Corp.)

ONE DAY and MY SON, two new numbers by David Guion. The former, in both medium and high arrangements, is a study in contrasts and is not difficult. The second, with triplet figuration builds, to a dramtic climax with middle C, G or C in alt as a finale. (G. Schirmer, Inc.)

SONG OF HOPE, arranged from Josephine Sampers by Renato Bellini. Although marked *andantino amoroso*, this number is not over-sentimental. From memory, the singer draws the hope that again he will meet his beloved and by singing of the past will once more have her present. The accompaniment, based largely on a descending minor second, is fluent and there are softer phrases interspersed as the episodes of memory are recalled. The final phrase, as though it were an echo, is effective. G. Schirmer, Inc., New York.)

LITTLE BRONZE LADY IN THE HARBOR, words by L. Wolfe Gilbert; music by Harry Ruby.

A sentimental, patriotic ballad, with a swinging tune which lauds the Statue of Liberty and all its symbolizes in the American way of life. The number may be played in march or foxtrot tempo and lends itself to effective use as stage material. (L. Wolfe Gilbert Publishing Co., New York.)

TWENTIETH CENTURY SERENADE is a song for high voice by the inimitable Russel Wragg, which certainly should win the approval of Mayor La Guardia in his campaign against noise. The composer, apparently with tongue in his cheek, explains how difficult it is to serenade his beloved, 37 stories above him, while motors back-fire and taxi horns sound. In the midst of all, a grim copper approaches with threats of jail, but still the suitor sings his tra-la-las. A modernistic serenade bound to win smiles and hearty guffaws. (Galaxy Music Corp.)

SINGING TO YOU, latest output in the song field by Haydn Wood. A song typical of this composer which means singability, a brief key change for contrast and then a return as the singer apostrophizes his love, expressing the hope that he may ever be at her side. An optional B flat, pianissimo at the close after a series of mezzo fortes and mezzo pianos indicates an apparent fluctuation of interest. (Michael Keane, Inc., N. Y.)

Photo © G. Maillard Kesslere

VINCENT SOREY

Sorey Institute Founded

Training for positions as artists in radio, grand opera, the concert stage, and television will be given by the new Sorey Institute of Fine Arts, Palisades, N. J. The Institute was organized by the Sponsors of Art Association, and Vincent Sorey, conductor-violinist-composer now with the Mutual Broadcasting System.

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Instructors in music include Mr. Sorey, Prince Irakli Obeliani, Marquis De-Simone, and Mario Bove. Dancing classes are conducted under the supervision of Senorita La Maritas, while Mihri de Rassim heads the art department. Maria Corti is chairman of the language division.

TERESA STERNE,

twelve-year-old pianist, whose first two public appearances were as soloist with the NBC Symphony and the New York Philharmonic-Symphony, looks over the score of the Mozart D minor Concerto with her teacher, George Halprin (left), and her uncle, Robert Sterne, violinist. She will play the concerto with the Long Island Symphony Orchestra in Lawrence, L. I., on Feb. 1.

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Three conductors, Georges Enesco, Antonia Brico and Burle Marx, head the list of artists for the 1941-42 season arranged by Willmore and Powers.

Enesco is listed also among the violinists, who include Orrea Pernel. Ellen Ballon, Canadian pianist, heads this section, which includes Adele Marcus and Charles Naegele.

Other artists listed are:

Felix Salmond, cellist; Whittemore and Lowe, duo-pianists; Elsie Houston and Virginia Johnson, sopranos; Joan Peebles, contralto; William Hain, tenor; Abrasha Robofsky, baritone; Trio of New York (Carl Friedberg, Daniil Karpilowsky and Felix Salmond); An Evening at the Opera, with Virginia Johnson, William Hain and Abrasha Robofsky; Paul Leyssac, actor-narrator, and Winslow and Fitz-Simons, dancers.

Martha Lipton Heard in South and Middle West

Martha Lipton, contralto, appeared in recital at Gadsden, Ala., Jan. 9. The following day she was heard in Birmingham by an audience of 1500, after which a reception was held in her honor by Richard Massey. Another engagement in Alabama was in Boaz on Jan. 13. Jan. 19, Miss Lipton was soloist for the second time with the Milwaukee Symphony Orchestra. Jan. 26 the contralto sang in Detroit, Mich., and Jan. 28 in Dayton, O.

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Heard in the Studios

Adelaide Gescheidt

Adelaide Gescheidt's studios held a large company on Jan. 29 to hear the first recital of the season by her students. Lawrence Gray's dramatic gifts were apparent; Virginia Bartow's expressive voice, coupled with her range and interpretations were outstanding; Byrtie Ladd's beauty of voice and climaxes brought her success; John Patterson's high and clear tenor tones were especially admired in Branscombe's Postern Gate; Catharine Fuller's unusual coloratura soprano was applauded. Beatrice Donley sang Beethoven's classical love-song enjoyably and showed notable interpretation in O Mio Fernando. The Oriana mixed quartet sang Brahms' Zigeunerlieder at the opening and close of the program. Capable accompanists were Evelyn Austin and Franz Mittler. F. W. R.

Edith W. Gaudenzi

Ethelyne Holt, soprano, sang Violetta in Traviata at the Lyric Theatre at Allentown, Penna., Jan. 30. Nancy Kenyon, also a soprano, will give a program in Providence, R. I., March 26, and Martha Daughn-Locker is scheduled for a New York recital at Town Hall. Vandy Cape returned recently from an extensive concert tour which included appearances in her Singing Satires at Hyde Park and the White House.

Harry Jompulsky

During his 16 years of teaching in New York, Harry Jompulsky has had a number of singers who have studied with him take important positions in the musical world. Among them are Claudio Frigerio, baritone, who was a member of the Metropolitan Opera; Louise Taylor, of the Chicago Opera, and Alfred O'Shea, Australian tenor.

Robert Collins is soloist at the Third Church of Christ, Scientist. Ross McLean, baritone, is appearing in musical comedy and concert. Marion Bradley, soprano, is soloist at Unity Church and Calvin Boughman, tenor, soloist at St. Mark's Church. Joyce Duskin, soprano, is appearing in films in Hollywood and with Eddie Cantor. Louise Abbey is soloist at Judson Memorial Church, New York.

Other artists who have studied with Mr. Jompulsky are Tom Waring, baritone; Gene Conclein, tenor; Stewart Churchill, tenor; Kelly Rand, baritone, and Marvin Long, of Waring's Pennsylvanians; Del Arden, tenor; Ronald Graham, baritone; and Austin Marshall, baritone.

HARRY JOMPULSKY

Edith White Griffing

Julio Viales, Nicaraguan baritone, has presented programs of Latin-American music in various cultural centers this season including the Malba, L. I., Women's Club and the Contemporary Club of White Plains, N. Y. He will also be heard in various schools this month including Horace Mann School for Girls and the Gardner School. He presented songs from Central and South America and Mexico at the Studio Club, New York, on Jan. 22.

EDITH WHITE GRIFFING

Gordon Gaines, baritone, appears in recital at the Montclair, N. J., Women's Club and on Feb. 2 at the American Women's Association clubhouse, New York.

Gladys Conrad, soprano, recently sang for the Mount Vernon Women's Club. Keith Davis, tenor, was heard in a trio at the Hotel Lincoln and broadcasts on NBC coast-to-coast networks three times weekly. Eugene Baker, tenor, is appearing with Roy Campbell's Ambassadors Sextet. Elton Plowman, tenor, is fulfilling club engagements.

All are from the studios of Edith White Griffing.

Reinald Werrenrath

Among Reinald Werrenrath's pupils, baritones have been exceptionally busy recently. James Lang was soloist with the Bayonne, N. J., Symphony Orchestra, singing Dio Possente from Gounod's Faust as well as several other selections. George Andrews recently appeared with the Bridgeport, Conn., Symphony Orchestra, in the Rogers and Hart All Points West, which was first introduced by Mr. Werrenrath in Carnegie Hall at a recital in March, 1937. Mr. Andrews has also been appearing with Paul Barron's Orchestra at the Hotel Biltmore, New York, and with Fred Willet's Orchestra in Westchester. Paul Lodsin recently made his first appearance as soloist at the Sage Foundation Church in Far Rockaway, N. Y.

Mrs. Mary Mortley Hays, vocal teacher of Columbus, O., was a visitor to Mr. Werrenrath's studio recently. In addition to attending pupil's lessons, Mrs. Hays reviewed her work with Mr. Werrenrath preparatory to a public appearance in her home city on her return.

De Vere-Sapio

Marion Bradley, soprano, sang Nedda in Pagliacci at St. Michael's Auditorium, New York, gave two recitals in Toronto, was engaged by the Jackson Heights Music Club, and also for a special service at the Church of St. Raymond, New York. Pina La Corte, coloratura soprano, gave a recital at Town Hall, New York, David De Vol, flutist, and Olga Sapio at the piano. Erminia Ligotti recently sang Marguerite in Faust at the Brooklyn Academy of Music. Rosina Martocci, soprano, was heard at the Church of Our Lady, in recital at Jackson Heights Music Club, and sang at the Casa Italiani of Columbia University, and in private appearances. Louise Stallings and Alexander Turnbull have been reengaged at the New Church, New York. Marguerite Lyon, is soprano soloist at St. Nicholas of Tolentine Church. Dorothy Lynch, alto, and Michael Jambol, basso, are in the choir of St. Raymond's Church. Bonnie Dow made her first public appearance in a charity concert in Poughkeepsie. Anita Castiglione, soprano, and Thomas Link, tenor, sang at services at the Church of the Innocents and St. Bernard.

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Edgar Schofield

Ernice Lawrence, tenor, was soloist with the New York City Symphony at the Brooklyn Museum, Jan. 19, and at the Museum of Natural History on Jan. 22. Both concerts were broadcast over WNYC. Mr. Lawrence is an artist-pupil of Edgar Schofield.

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Seattle Orchestra Appoints Beecham As New Leader

By JOHN HOPPER

SEATTLE, WASH.—Seattle musicians and music-lovers alike are excited over the announcement of the engagement of Sir Thomas Beecham as the conductor of the Seattle Symphony Orchestra for the next season. Coming as a distinct surprise, the resignation of Nikolai Sokoloff left everyone wondering just what would be the next step in obtaining his successor.

In all the history of changes made in conductors in Seattle, never has the management made such prompt announcement of a successor. Whenever a conductor leaves the Seattle Orchestra, there seems to be a group that feels "the end has come" and the prompt announcement of the securing of such a world music figure as Beecham has literally set Seattleites "agog."

Maurice Eisenberg, cellist, was soloist at a recent concert of the Symphony, playing the Haydn D major concerto and the Boellman Symphonic Variations. The spontaneous acceptance by the audience must have been a source of much gratification to this great artist who performed superbly. The Chausson Symphony in B flat was Dr. Sokoloff's choice of a major work for the orchestra, and it was warmly applauded.

For soloists on a recent "pop" concert, Dr. Sokoloff presented Fritz Siegal, concertmaster, in the Prize Song from The Mastersingers by Wagner and Whitney Tustin, oboist, who played with exquisite taste The Winter's Passed by Barlow.

The Junior Gregorian Choir, under the direction of Helen Maurier, gave its annual winter concert, featuring as usual a large number of Gregorian chants, which they do in an amazingly simple and effective manner. John Paul Read, pianist of the club, presented a group of piano solos.

On the Schultz concert series, Fritz Kreisler and Bidu Sayao were featured just before Christmas, followed by the Don Cossack Choir and Jascha Heifetz the early part of January.

New Friends to Continue Chamber Music Concerts

The New Friends of Music will present again 16 chamber music concerts in Town Hall, New York, it has been announced by Henry Colbert, president. These programs again will be offered at 5:30 on Sunday afternoons. Plans concerning the orchestra, heard this year in 10 concerts in Carnegie Hall, are still indefinite, he said.

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CHARLES LAUTRUP,
conductor, Portland Philharmonic Orchestra.

Portland Seeking Return of Orchestra

(*Continued from page* 18)

in the field in 1941-42. There is no reason to believe that there will be any momentous change in the Junior Symphony's plan of operation, which calls for three regular symphony concerts in the Public Auditorium and a like number or matinees for school children. The Junior Symphony has also been giving several concerts in the Saturday morning series sponsored by the Junior League.

Recital Courses

The Ellison-White Bureau, the only concert agency of any real consequences in the city, will be back in the field in 1941-42 with its Greater Artists Series of celebrity concerts in the Auditorium. This season the Bureau is presenting: Ballet Russe de Monte Carlo, Kreisler, Bidu Sayao, Gen. Platoff's Don Cossacks, Paul Robeson, Horowitz, Dorothy Maynor, Lawrence Tibbett, Richard Crooks, Jaroff's Don Cossacks, Rachmaninoff, Jan Peerce, Alec Templeton and Marian Anderson. No information regarding the Bureau's list for next season has been given out. The Ellison-White Bureau, direct lineal descendant of the famous Ellison-White Chautauqua, is now directed by Frank E. Andrews, who is both president and manager of the concern.

The Ellison-White Bureau opened its new year by bringing Serge Jaroff and his troupe of towering Don Cossacks for a matinee concert in the Auditorium on Jan. 12. This was the fifth visit paid this city by these dynamic Russians, and, as is their invariable custom, they sang magnificently.

Although it caters to hundreds of music-lovers rather than thousands, scarcely less noteworthy is the series of chamber music performances sponsored by Reed College. Dr. Reginald F. Arragon, the college's professor of history, is the galvanic force in the management of this series, which annually brings at least four of the world's outstanding chamber ensembles to the city. These series have been uniformly successful in the past and their continuation next season appears to be likely.

Students and Faculty Give Pacific College Series

NEWBERG, ORE.—Musical activities at Pacific College comprise in the main concerts by faculty members and outstanding students. These concerts are given free. The engagement of a special artist, however, is customary, the concert being held at different times each year. This year the artist will be Roland Hayes, tenor, and the locale the Portland Civic Auditorium. The concert will be given under the auspices of the college.

Levi T. Pennington is president of the college.

Portland, Ore., Plans 1941 Summer Series

PORTLAND, ORE.—The outlook for the series of open air Summer Symphony concerts in 1941 in Portland is good. Industrial activities due to the defense program mean circulation of hundreds of thousands of dollars of new payroll money monthly.

Due to growing success of the winter symphony concert series by the Portland Philharmonic Society, a series jointly supported by private contributions and aid from the WPA Music Project, under the baton of Conductor Charles Lautrup, is being projected. Some 35,000 attended the six concerts at the Multnomah Civic Stadium in 1940.

Members of the Summer Symphony Fund, Inc., will meet in February to decide on the 1941 season and artist bookings, and to determine whether to operate on the plan proposed last year by Miss Rose Goodman and Jacques Gershkovitch, regular conductor of the Portland Junior Symphony Orchestra, by which Mr. Gershkovitch conducted all concerts, or to invite Mr. Lautrup and others to conduct one or more concerts in joint participation with the Federal Music Project, which has made the winter series possible.

Walter W. R. May is president of the Summer Symphony Fund, Inc.

Eugene, Ore., Features "Name" Artists

EUGENE, ORE.—The public of Eugene demands big names. Highly artistic but lesser-known artists fail to draw the audiences as do the former, states George G. Root, manager. He adds: "Our most expensive artists are the cheapest in the long run." Bookings will be made some time between March and May.

Concerts by Gladys Swarthout, Metropolitan mezzo-soprano, on Feb. 11 and Alec Templeton, composer-pianist, on April 15, will conclude the present series.

Oregon State College Reports Growth in Interest

CORVALLIS, ORE.—Greater student and public interest in concerts is evident each year, according to Percy P. Locey, director of Oregon State College. It is hoped before long that it will be possible to enlarge the present auditorium to enable a bigger community to be served by these concerts.

The three concluding events of this year's series will be given by Richard Crooks, Metropolitan Opera tenor, Dorothy Maynor, soprano and Luboshutz and Nemenoff, duo-pianists.

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DENNIS MORGAN

Dennis Morgan, Tenor of Films, Added to WGN List

Dennis Morgan, tenor, who has already appeared in several films, has been added to the WGN Concerts list and will be presented this season in concert and with symphony orchestras. Born in Wisconsin, he was graduated from the University of Wisconsin and began his singing career when he walked into a radio station in Milwaukee and became a singer and announcer. He sang the title role in Faust on tour of 60 consecutive "one-night stands" and then resumed his studies at the American Conservatory of Music in Chicago and the Chicago Music College.

In a performance of Carmen he attracted the attention of Mary Garden, who took him to Hollywood. There, after a screen test, he was engaged by Warner Bros. His work in the recently released Kitty Foyle resulted in his being signed to appear with Shirley Ross in the picture, She Stayed Kissed, in which he sings several light opera arias. His latest film, Affectionately Yours, marks his appearance with Merle Oberon. Mr. Morgan is not deserting Hollywood, according to his management, but extending his activities in the musical field.

Beaumont Season Reports Record-Breaking Sales

BEAUMONT, TEX.—One of the most brilliant musical seasons in this community's history is underway, with record-breaking advance sales for all concerts.

The Beaumont Music Commission, sponsoring its seventh annual Artist Series, will present Nelson Eddy on Feb. 25, Erica Morini on March 20 and Jose Iturbi on April 10. Jeanette MacDonald on Feb. 14 is an added attraction.

Mrs. Beeman Strong is president of the organization, which started seven years ago by presenting three concerts for a dollar. Non-profit making, it operates entirely by volunteers and has annual expenses of less than $200.

Two concerts by the Houston Symphony orchestra, Ernst Hoffman conducting, opened the local music season on Jan. 24. The St. Louis Symphony orchestra under Vladimir Golschmann will be presented on March 31 by Edna W. Saunders, impresario of Houston.

Beaumont has a population of approximately 60,000, but as the musical hub of southeast Texas and southwest Louisiana, draws its concert patronage from more than a score of communities.

J. J. VINCENT.

Artists under J. J. Vincent's management for the season 1941-42 are Elisabeth Rethberg and Marjorie Lawrence, sopranos of the Metropolitan Opera. Additional names of artists will be announced shortly.

El Paso's Plans

EL PASO, TEX.—El Paso has long been recognized as a discriminating musical centre. All first-rate attractions find ready support, but the city has found it difficult at times to secure the right kind of attractions, due to the fact that booking agents too often route their best artists around El Paso.

In every way a successful year is indicated in 1941-42. Business in the El Paso area for 1940 made an all-time record. Postal receipts, bank clearings, and collections in the El Paso Customs District went far ahead of any previous year. All omens portend a greater increase in business conditions in this area for 1941.

The network of good roads now makes El Paso the logical trade as well as musical centre. The Juarez-Mexico City highway, now being contemplated, will give to El Paso a wider area through which to draw trade.

Hardin-Simmons University Course 20 Years Old

ABILENE, TEX.—G. B. Sandefer, manager of the Artists Course at Hardin-Simmons University, which is more than 20 years old, this season is presenting the Houston Symphony Orchestra, the Stokowski All-American Youth Orchestra, United States Marine Band, Littlefield Ballet, Cecil Leeson, saxophone, and Kenny Baker, tenor.

The University also has its own musical organizations, notably its famous Cowboy Band, which has played in 12 foreign countries on two European tours.

Centennial in Utah

By GAIL MARTIN

SALT LAKE CITY, UTAH—Future development in the field of music here in Utah will be colored largely by preparations for the 1947 Centennial celebrating the entrance of the Mormon Pioneers into Salt Lake Valley. A commission is already studying plans for an appropriate observance.

A considerable group of Utahns is now proposing that the Centennial Celebration have for its chief feature a season of great music. It is proposed that the Utah State Symphony Orchestra, the Tabernacle Choir, the Salt Lake Oratorio Society and other musical groups prepare for a music festival. By long-range planning and by public and private subsidy, it is believed the present excellent State Orchestra of 70 musicians can be shaped into a permanent organization commanding respect anywhere.

An enthusiastic movement for a "cultural centennial celebration," stressing music and exhibits of arts and crafts, is gaining so much headway that the 1941 Utah State Legislature and Governor-elect Herbert B. Maw may be asked to take some action on this plan.

DOROTHY ORTON

recently presented a lecture-recital, The Poetry We Sing, for the Town Hall Club, New York. She also was heard by the Continental Club and Sorosis Club, New York, and at the Ferguson Library, Stamford, Conn.

36th Anniversary Concert at Institute of Musical Art

The Musical Art Quartet presented the 36th anniversary concert of the Institute of Musical Art at the Institute on Jan. 16. Sascha Jacobsen, first violinist of the ensemble, is a graduate of the school. The ensemble was heard in quartets by Mozart and Beethoven and Tansman's Tryptique.

Dr. Frank Damrosch founded the Institute in 1905 with the financial support of James Loeb who gave the initial endowment of $500,000 in memory of his mother, Mrs. Betty Loeb, and it agreed that on each anniversary a program of chamber music be given in her memory.

The first in the series of students recitals, held on Jan. 9, presented Virginia Brown and Rita Boujicanian, sopranos; Mary Hoover, Carolyn Woodward, Ruth Goloven, Robert Ruda, Donald Comrie and Jean Rosenblum, pianists.

Students from classes of Henriette Michelson gave a piano program on Jan. 10. Participating were Saul Davis, Richard Fisk, Friedrich Kirchberger.

NEW YORK CONCERTS

A—afternoon; E—evening.

Saturday, Feb. 1

Alexander Brailowsky, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Yella Pessl, harpsichordist, Elsie Houston, soprano, Town Hall (E)
Vincent Sorey Concert, Carnegie Chamber Hall (E)

Sunday, Feb. 2

Marilyn Meyer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Muriel Rahn, soprano, Carnegie Chamber Hall (A)
New Friends of Music (Lotte Lehmann, soprano), Town Hall 5:30
Brian O'Mara, tenor, Town Hall (E)
New York City WPA Symphony Orchestra, Carnegie Hall (E)

Monday, Feb. 3

Tito Schipa, tenor, Carnegie Hall (E)
Zina Alvers, soprano, Town Hall (E)

Tuesday, Feb. 4

National Symphony Orchestra, Carnegie Hall (E)
David Nadien, violinist, Town Hall (E)

Wednesday, Feb. 5

Cleveland Symphony Orchestra, Carnegie Hall (E)
Margaret Speaks, soprano, Town Hall (E)
Guild Singers, Carnegie Chamber Hall (E)

Thursday, Feb. 6

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Tashamira, dancer, Carnegie Chamber Hall (E)
Anna Antoniades, pianist, Town Hall (E)

Saturday, Feb. 8

Signe Sandstrom, cellist, Town Hall (A)
Henri Deering, pianist, Francis MacMillen, violinist, Town Hall (E)
Maria Coffey, soprano, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Feb. 9

Martha Servine and Roth Quartet, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Emanuel Feuermann, cellist, Franz Rupp, pianist), Town Hall 5:30
Municipal Opera Association, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 10

Ossy Renardy, violinist, Carnegie Hall (E)
Oscar Wagner, pianist, Dvonch Quartet, Town Hall (E)

Tuesday, Feb. 11

Richard Monro, bass-baritone, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
David Holland, pianist, Town Hall (E)
Vincent Mattina, baritone, Carnegie Chamber Hall (E)

Wednesday, Feb. 12

Yehudi Menuhin, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, Feb. 13

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)
Frederick Marantz, pianist, Carnegie Chamber Hall (E)
Negro Composers Study Group, Town Hall (E)

Saturday, Feb. 15

Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Gary Graffman, pianist, Town Hall (A)

Sunday, Feb. 16

Philharmonic-Symphony Society, Carnegie Hall (A)
Vivian Rivkin, pianist, Town Hall (A)
Marie W. Radamsky, soprano, Carnegie Chamber Hall (A)
New Friends of Music (Emanuel Feuermann, cellist, Franz Rupp, pianist), Town Hall, 5:30
Roger Aubert, pianist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 17

Philharmonic-Symphony Society (Young Peoples' Concert), Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Emanuel Vardi, violinist, Town Hall (E)

Tuesday, Feb. 18

Nathan Milstein, violinist, Carnegie Hall (E)
Christopher Hayes, songs, Carnegie Chamber Hall (E)
Roland Hayes, tenor, Town Hall (E)

Wednesday, Feb. 19

Marvel Biddle, soprano, Town Hall (E)
Claudio Arrau, pianist, Carnegie Hall (E)
Suzanne Robinson, soprano, Carnegie Chamber Hall (E)

Thursday, Feb. 20

Philharmonic-Symphony Society, Carnegie Hall (E)
Marjorie McClung, soprano, Town Hall (E)

Friday, Feb. 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Carnegie Hall (E)
Chamber Music Guild, Town Hall (E)

Saturday, Feb. 22

Guiomar Novaes, pianist, Town Hall (A)
National Broadcasting Company Orchestra, Carnegie Hall (E)
People's Philharmonic Choral Society, Town Hall (E)

Sunday, Feb. 23

Sidor Belarsky, bass, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Alexander Kipnis and Galimar Quartet), Town Hall 5:30
David Zacharin, cellist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 24

Pierre Luboshutz and Gena Nemenoff, duo-pianists, Carnegie Hall (E)
Gardner Jencks, pianist, Town Hall (E)

Tuesday, Feb. 25

Thomas Richner, pianist, Town Hall (A)
Selma Kramer, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Feb. 26

New Friends of Music Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (E)

Thursday, Feb. 27

Helen Alexander, soprano, Town Hall (A)
Povla Frijsh, songs, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 28

Philharmonic-Symphony Society, Carnegie Hall (A)
Julius Grossman, pianist, Carnegie Chamber Hall (E)
Victor Roche, tenor, Town Hall (E)

Rochester Cradles Native Art

DR. HOWARD HANSON, Director, Eastman School of Music.

ROCHESTER, N. Y. — The Eastman School of Music of the University of Rochester in June, 1941, closes its twentieth scholastic year.

The most complete and felicitous public statement of the motives actuating George Eastman in the gift of the Eastman School of Music to the University of Rochester was made in 1920, the year before the school was opened, by the late Dr. Rush Rhees, then president of that university. He said that Mr. Eastman hoped the school with its incorporated theatre and chamber auditoriums would make "for the enrichment and refreshment of commnity life" and that furthermore Mr. Eastman hoped that the school would become "dynamic in radiation of influences fostering more knowledge of music at first hand; more trial of it as a beneficent means of occupying leisure."

The Eastman School of Music annually invites the public to hear its two Symphony Orchestras, Dr. Howard Hanson and Dr. Paul White, respectively, conductor and associate conductor; its choirs, Dr. Herman Genhart conductor, its opera department, Emanuel Balaban director; its Little Symphony, Frederick Fennell conductor; its Symphony Band, Mr. Fennell conductor. No tickets are required for admission to the Eastman Theatre and to Kilbourn Hall for these many annual public music events which enrich greatly the musical opportunities open to Rochesterians and to people of the city's immediate vicinity, as well as nationally to the unseen audience of the radio.

In 1924, in the early formative period of the Eastman School, Dr. Howard Hanson came from Rome, Italy, where he was occupying the First Music Fellowship awarded in the American Academy in Rome, to become the school's director. By experience as teacher and college dean he knew the problems of a collegiate music institution; as an American composer he knew the great need of encouragement and aid in behalf of American creative music.

In 1925, Dr. Hanson inaugurated the Eastman School American Composers Concerts. He placed a capable professional orchestra, under his conducting, and two fine auditoriums at the service of American composers who were without access to a public. To Rochester for first public performances of their music in those early days came men whose names are now familiar to the public at large—Aaron Copland, Randall Thompson, Leo Sowerby, Roy Harris, William Grant Still, Herbert Elwell, Bernard Wagenaar, Robert Russell Bennett, Bernard Rogers among them. The Eastman School gave them public hearings; it published a considerable number of works played in these concerts. Later the project was made to include the annual Festival of American Music in the five performances of which the programs include, with concerts by three orchestras, choral works, opera, ballet, and chamber music. Later still, Dr. Hanson formed the Eastman-Rochester Orchestra for the recording of the two RCA Victor albums of American orchestral music now issued, which series will be expanded.

Ensembles Created

Meanwhile inside the Eastman School there were being developed ensembles prepared to furnish personnel for a varied radio activity which some years ago settled to an annual program. Perhaps the most direct realization of Mr. Eastman's hope for a "dynamic in radiation of influences fostering more knowledge of music at first hand" is the series of twenty educational annual radio programs known as "Milestones in the History of Music." Utilizing the extensive resources of the Sibley Musical Library, programs were possible that included music practically unknown to the public of this country. Musical development from early centuries to the present could be and has been auditorially made plain. Dr. Hanson is director and commentator of these broadcasts, made over the NBC red network in co-operation with Station WHAM in Rochester; Harold Gleason is the musicologist. Dr. Paul White, Emanuel Balaban, Dr. Herman Genhart, Frederick Fennell are the conductors. The major ensembles are supplemented by small ensembles and soloists. The volume of correspondence, running to thousands of letters from interested listeners, attests the public response to this project.

Alumni Prominent

Through the years the alumni and alumnae of the Eastman School have exerted a constantly widening influence on American music, as teachers, members of prominent orchestras, music librarians, orchestral conductors and public performers. Distinction has come to many of them. Four graduates have won the Prix de Rome; one the New York Philharmonic Symphony Prize; two, Guggenheim Fellowships; others, various much sought awards. The school's graduate department has grown to major proportions in the collegiate student body.

The faculty of the school has made contributions to educational means through a considerable list of books of practical value to teachers and students, which books have been published by the school. The Eastman School looks forward to reaching its twentieth milestone with a record of successful attempts to fulfill its founder's hopes.

For the third year, the Eastman School of Music is presenting Milestones in the History of Music, a series of programs illustrating the development of musical composition over the red network of the National Broadcasting Company. The first program was devoted to early dances and suites from the twelfth through the seventeenth century. The music was performed by student ensembles and the Eastman School String Symphony under the direction of Dr. Paul White. Dr. Howard Hanson, who is the director of these broadcasts, also acted as commentator.

The Eastman School Symphony Orchestra made its initial appearance of the season in the Eastman Theatre, Dr. Hanson conducting. Alfio Micci, Robert Kadarauch, Douglas Clark, and Norma Holmes were soloists in Corelli's Concerto Grosso in G minor. Dr. Hanson directed the orchestra in an excellent performance of his own "Nordic" Symphony. Mac Morgan, baritone, was presented as soloist in an aria from Massenet's Hérodiade. The program closed with a brilliant reading of Ravel's Daphnis and Chloé.

The Eastman School Symphony Band began its seventh season with a concert in the Eastman Theatre, Frederick Fennell conducting. The program included transcriptions of works by Bach, Debussy, a Shostakovitch Prelude, the first movement of Hanson's "Romantic" Symphony and the Prelude and Love-Death from Wagner's Tristan and Isolde. L. F.

Association Sponsors Events

By LEE FAIRLEY

ROCHESTER, N. Y.—No bookings have yet been made for the 1941-42 musical activities of the Rochester Civic Music Association, although plans are in hand. Details are not likely to be known until May at the earliest. Arthur M. See is the executive director.

The Civic Music Association is the sponsor of most of the important concert activity in Rochester, including the Philharmonic Orchestra, Jose Iturbi, conductor, the Civic Orchestra, under Guy Fraser Harrison, and other various projects.

Buffalo's Hall Spurs City's Music

By LOUISE H. MARVIN

BUFFALO, N. Y.—Musical activities in Buffalo have received a tremendous impetus with the opening of the new Kleinhans Music Hall in October. The Buffalo Philharmonic Orchestra, Isabelle Strauss, manager, has made large strides both in point of view of quality and community acceptance, and increasing success is expected. With a definite uptrend in business and industrial activities in this locality indicated for the next few months, it is confidently anticipated that the coming season will be an excellent one.

In order to permit of an augmented orchestra personnel and program of events, the annual campaign will be launched for the 1941-42 season on Feb. 24 with Melvin H. Baker, president of the Buffalo Chamber of Commerce, as Campaign Chairman.

Lily Pons and Helen Traubel, sopranos, Jussi Bjoerling, tenor, Lawrence Tibbett, baritone, all members of the Metropolitan Opera Association, the Boston Symphony Orchestra, the Trapp Family and the Don Cossack Chorus will appear in the 1941-42 season of the Zorah B. Perry concert management. The engagement of pianists and violinists has not yet been completed.

The concerts this year are given for the first time in the attractive new Kleinhans Music Hall, one of the most beautiful in the country.

Concluding this season Buffalo audiences will hear Bartlett and Robertson, duo-pianists, Kirsten Flagstad, Metropolitan soprano, Dorothy Maynor, soprano, Jascha Heifetz, violinist, Nelson Eddy, baritone, and John Charles Thomas, Metropolitan baritone.

R. Leon Trick is chairman of the Evening Artists Recitals Committee for the Chromatic Club, the oldest local organization. Jesus Maria Sanroma, Spanish-American pianist, will conclude the evening recital series on March 17. In the afternoon series Anna Kowalska, pianist, Margaret Roberts, soprano, and Nicholas d'Addio, cellist, will appear on Feb. 15, and Joseph Kurzdorfer, pianist, the Workman String Quartet and Joseph Phillips, baritone, will conclude the series on March 8.

Bookings for the 1941-42 season will be made in June. Mrs. Orison C. Underwood is president of the club and Mrs. Charles H. Hickman, secretary. Margaret Frye is chairman of the afternoon programs committee.

Photo by WGN Concerts

JANET FAIRBANK

American soprano, at her appearance with the St. Louis Little Symphony last summer. Hans Lange, Associate Conductor of the Chicago Symphony Orchestra, conducted the St. Louis group at this concert.

Photo by Edith Behrens

SCIENTIST ON THE PODIUM.

Dr. Albert Einstein exchanged his laboratory for the concert platform when he played violin with Gaby Casadesus, pianist, in Princeton, N. J., recently to aid the American Friends Service Committee. Mme. Casadesus also gave a piano recital in Princeton for the "Help Save the Children of France Fund."

(Left)

HENRIETTA SCHUMANN,

pianist, is soloist on Feb. 9 in Rachmaninoff's third piano concerto in D minor with the Montreal Symphony Orchestra, Dr. Douglas Clark conducting. Miss Schumann then returns to the United States for concert engagements.

WGN Photo

(Right)

OSSY RENARDY,

violinist, who recently recorded the 24 Paganini Caprices in honor of the composer's centenary.

Toronto Plans More Promenades

Philharmonic Orchestra Has Summer Events—Recitals in Many Cities

TORONTO, CANADA—The new season of the Toronto Philharmonic Orchestra under Reginald Stewart will begin on May 1 and will present a series of 24 Promenade concerts as before, the George Mitford Management announces. This will be Mr. Stewart's eighth consecutive season as conductor. Ernest Johnson will continue as manager. Artists for these concerts have yet to be decided upon. The series attracts capacity audiences averaging 5,000.

Approximately fifty-two concerts are scheduled under the George Mitford Management, in 16 cities. These include branch associations of the Canadian Concert Assn., Kingston, Belleville, Peterborough, Galt, Woodstock, Sarnia, Windsor, Port Arthur-Fort William, Brandon, Regina and Calgary. In addition, the Celebrity Concerts of Hamilton and London and a few miscellaneous concerts such as Kreisler in Toronto last October, Argentinita in Kitchener and Toronto this season, come under the Mitford Management.

Artists will also be presented in Military camps whenever and wherever possible. In addition, artists give a short recital in the afternoon for collegiate students. Upwards of 25,000 boys and girls are given this treat through the cooperation of the artists.

Renardy to Premiere Blatt Concerto at Recital

Ossy Renardy will give the American premiere of a new concerto for violin and 14 wind instruments, by Josef Blatt, at his second Carnegie Hall recital on Feb. 10. The concerto had its premiere in 1935 in Berlin but this is its first hearing in this country.

Renardy, now under the management of WGN Concerts, has just completed recordings of the Paganini caprices No. 13 to 24, the second album of the entire 24 numbers. They are being issued in commemoration of the centenary of the virtuoso's death. He also has recorded the Brahms Sonata Movement.

John Warren Erb Directs Many Ensemble Programs

Dr. John Warren Erb spoke at the banquet of the Old Instrument Society at the Ritz-Carlton, Philadelphia, and the following day conducted the Musical Arts Chorus of Easton, in their annual program when Felix Robert Mendelssohn was soloist. Dr. Erb directed the Musical Arts Chorus of New York at the Presidents Reception held at the Barnard Club, and also the Bronxville Women's Club Choral Ensemble in a concert and pageant. The Club assisted Percy Grainger in his piano recital, singing a number of Grainger compositions at the department of music education of New York University concert when Dr. Erb directed the Symphonic Society.

Montreal to Present Extra Beethoven Cycle

MONTREAL, Canada. — Pierre Bieque, Canadian manager, announces that in addition to the usual winter series, a post season cycle of the nine symphonies of Beethoven will be given by Les Concerts Symphoniques, under Désiré Defauw.

A series of ten summer open-air concerts will be given again on top of Mount Royal and there are eight children's concerts under the leadership of Dr. Wilfred Pelletier.

The war has not prevented sold out houses for all these activities.

Many concerts remain in the present series and include appearances by Jean Morel, conductor of the Orchestre Symphonique de Paris, with Rudolf Serkin, pianist, as soloist on Feb. 11; Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, with Nathan Milstein, violinist as soloist on Feb. 25; Egon Petri, pianist, soloist on March 11 and Emanuel Feuermann, cellist, on March 25.

Remaining concerts in the Montreal Concert Series under the Beique-Payne Management include Alexandre Brailowsky, pianist, Feb. 3, and Marian Anderson, contralto, March 31.

Asbury College Artists Series Feature of Kentucky Music

WILMORE, KY.—Bookings at Asbury College are made principally with the student body in mind; however, a large number of outsiders attend the Artist Series. This outside group comes largely from the towns of Wilmore, Lexington, and the University of Kentucky at Lexington. The series, properly advertised, draws large audiences.

Bookings for the remainder of this year and next are as follows: the Westminister Choir, Princeton, N. J.; the White Hussars, a brass musical group; Wings Over Jordan, Negro choir of radio; and Herbie Kock, Louisville organist. All are presented at Asbury College.

Robert Jenks is chairman of the series.

RICHARD BARNES and CHARLES WILKES,

duo-pianists, who have joined the list of artists under WGN Concerts.

Ralph Leopold in Recitals at New Rochelle

NEW ROCHELLE, N. Y.—Ralph Leopold is presenting a series of seven recitals with explanatory remarks on Wagner's music-drama, Der Ring des Nibelungen, on consecutive Monday evenings in the auditorium of the Ralph Wolfe Music School. These recitals provide an opportunity for music lovers to better understand the great works of Wagner, and to have revealed to them new aspects of his dramas. Mr. Leopold presents the story, including descriptions of characters, stage settings and important details of action. The various motives which refer to definite objects, characters and ideas, are played separately with explanations followed by his own transcriptions for piano of outstanding excerpts, thereby giving the listener a comprehension which affords much greater pleasure when hearing this work in its entirety.

Mr. Leopold's first recital took place on Jan. 13 and was devoted to Das Rheingold. He played the Prelude and Rhinemaidens' Trio from Scene 1, excerpts from Scenes 2 and 3, also Erda's Warning, Storm and Entrance of the Gods into Valhalla. Mr. Leopold spoke entirely without notes and played all of the music from memory.

R. N.

Saskatoon Orchestra and Choruses Maintain Active Schedules

SASKATOON, CANADA.—Saskatoon has a wide interest of musical activity. First in order comes the Saskatoon Symphony Orchestra under the direction of Arthur Collingwood, who is also Dean of Music at the University of Saskatchewan. The war has so far had no effect upon the orchestra, which numbers fifty professional musicians. Four concerts are scheduled at the Bessborough. Reginald Bedford, pianist, will be a soloist.

The Cecilia Choristers, conducted by Muriel Irwin, numbering forty singers, give two concerts each season. The chorus specializes in early music, particularly English madrigals. Two other groups are women's ensembles: the Lyric Ladies Chorus and the Sylvain Ladies Chorus. The former, comprising thirty-five members, gives three concerts each season at the Bessborough. It also sponsors a provincial competition for new works for ladies chorus. The 1940 contest was won by eighteen-year-old Robert Fleming with his Dusk Lights. The latter group is under the direction of D. J. Wort and numbers forty young women.

LYELL GUSTIN

Bamboschek Program at Verdi Musicale

Original songs by Giuseppe Bamboschek formed the Verdi Club morning musicale of Jan. 8, fifteen artists sharing the program, with Maestro Bamboschek at the piano. Mme. Bamboschek began it, singing two conspicuously beautiful songs, Confiteor and L'Emigrante; her expressive voice gave warm interpretation to both. Susanne Freil, Agata Borzi and Annanziata Garrotto were heard in items of much interest, Pasquale Ferrara, tenor, Earl Wrightson and Maria Cozzi, baritones, also winning strong applause. Others on the program were the vocalists Mario Palermo, Sheila Roberts, Renee Norton, Frances Alcorn, with Oreste DiSilvo, flutist, and Inez Lauritano, violinist. President Jenkins paid special compliments to Mr. Bamboschek as composer, coach and accompanist of the morning, noted the gift of a floral piece from Mrs. Roebling, and introduced the guest of honor, Adriana Caselotti, of Snow White.

F. W. R.

Musical Courier's Annual Reference List of Active Artists and Their Managers

Artist's Name	Classification	Management
Abt, Cybelle	Soprano	Estelle Luts
Achron, Isidor	Pianist	Concerts Bureau of Amer.
Aitken, Webster	Pianist	Guild for Musicians
Aitken, W. & Blaisdell, F	Sonata Recitals, Piano and Flute	Guild for Musicians
Altglass, Max	Tenor	c/o Musical Courier
Althouse, Paul	Tenor	Columbia Concerts
Amaya, Carmen	Spanish Gypsy Dancer	Hurok Attractions
American Ballad Singers	Ensemble	Albert Morini
"An Evening at the Opera"	Ensemble	Willmore & Powers
Andersen, Stell	Pianist	Albert Morini
Anderson, Marian	Contralto	Hurok Attractions
Ansermet, Ernest	Conductor	Boosey & Hawkes Artists Bureau
Antoine, Josephine	Soprano	WGN Concerts
Appel, Mary	Contralto	Geo. Leyden Colledge
Apollo Boys Choir	Choir	Vera Bull Hull
Archera, Laura	Violinist	Tenney Management
Arendt, Elsa Harthan	Soprano	c/o Musical Courier
Argentinita & Her Spanish Ensemble	Dancers	Hurok Attractions
Arnoux, Louise	Folk Singer	Bernard R. La Berge
Arrau, Claudio	Pianist	NBC Artists Service
Ashcroft, Earl	Bass-Baritone	Geo. Leyden Colledge
Aubert, Roger	Pianist	Bernard R. LaBerge
Baccaloni, Salvatore	Baritone	Columbia Concerts
Bacon, Dorothy	Contralto	Annie Friedberg
Baggiore, Attilio	Tenor	WGN Concerts
Bailey, Arthur	Tenor	Vera Bull Hull
Bailly, Louis & Robinor, Genia	Viola & Piano	Bernard R. LaBerge
Baker, Dorothy	Lyric Soprano	Vera Bull Hull
Baklor, Elsa	Soprano	Geo. Leyden Colledge
Balestrieri, Giuseppe	Tenor	Vera Bull Hull
Balladeers, The	Ensemble	Concerts Bureau of Amer.
Ballet Russe de Monte Carlo	Dancers	Hurok Attractions
Ballet Russe (Original)	Dancers	Hurok Attractions
Ballet Theatre	Ballet	c/o Musical Courier
Ballon, Ellen	Pianist	Willmore & Powers
Balogh, Erno	Pianist	Columbia Concerts
Balokovic, Zlatko	Violinist	May Johnson
Bampton, Rose	Soprano	Columbia Concerts
Bannerman, Lois	Harpist	Albert Morini
"Barber of Seville, The"	Ensemble	Charles L. Wagner
Barer, Simon	Pianist	Columbia Concerts
Barrere, Georges	Flutist	Columbia Concerts
Barrere Trio	Chamber Music	Columbia Concerts
Bartlett, Michael	Tenor	WGN Concerts
Bartlett & Robertson	Duo-Pianists	Columbia Concerts
Bartok, Bela	Pianist-Composer-Lecturer	Boosey & Hawkes Art. Bur.
Bartok, Bela & Pasztory, Ditta	Duo-Pianists	Boosey & Hawkes Art. Bur.
Barton Harp Quintet, The	Chamber Music	Bernard R. LaBerge
Battista, Joseph	Pianist	Charles L. Wagner
Bauer, Harold	Pianist	Columbia Concerts
Baum, Kurt	Tenor	NBC Artists Service
Baume, Emile	Pianist	Columbia Concerts
Beattie, Douglas	Basso	NBC Artists Service
Beecham, Sir Thomas	Conductor & Lecturer	Boosey & Hawkes Art. Bur.
Behrend, Jeanne	Pianist	Geo. Leyden Colledge
Bel Canto Trio	Vocal Ensemble	Tenney Management
Belgian Piano-String Quartet, The	Chamber Music	Bernard R. LaBerge
Belmonte, Anjer	Baritone	Boosey & Hawkes Art. Bur.
Belnick, Arnold	Violinist	Columbia Concerts
Belta, Mary Louise	Contralto	Geo. Leyden Colledge
Bentonelli, Joseph	Tenor	Paul H. Stoes
Berger, Eleanor	Mezzo-Soprano	Albert Morini
Berini, Mario	Tenor	Geo. Leyden Colledge
Berkeley, Harold & Marion	Violin & Piano	Guild for Musicians
Bernhard, Giamia	Soprano	Vera Bull Hull
Bernstein, Jascha	Cellist	Annie Friedberg
Betts, Robert	Tenor	Annie Friedberg
Biggerstaff-Vollmer	Modern Ballet Dancers	Vera Bull Hull
Bishop, Frank	Pianist	Annie Friedberg
Bjoerling, Jussi	Tenor	Columbia Concerts
Blair, Virginia	Soprano	B. Mary Pingle
Blaisdell, Frances	Flutist	Guild for Musicians
Blaisdell Woodwind Ensemble	Chamber Music	Guild for Musicians
Bloch, Suzanne	Lutenist	Guild for Musicians
Bodanya, Natalie	Soprano	Columbia Concerts
Boguslawski, Moissaye	Pianist	Columbia Concerts
Bojanowski, Jersy	Conductor	Tulsa Symphony Assn.
Bokor, Margit	Soprano	NBC Artists Service
Bonelli, Richard	Baritone	NBC Concert Service
Borwell, Eileen	Soprano	c/o Musical Courier
Bothwell, Mary	Soprano	Geo. Leyden Colledge
Boult, Sir Adrian	Conductor	Annie Friedberg
Boyce, Bruce	Baritone	Guild for Musicians
Boynet, Emma	Pianist	WGN Concerts
Brailowsky, Alexander	Pianist	NBC Artists Service
Brancato, Rosemarie	Soprano	Ray Halmans
Bransell, Karin	Contralto	WGN Concerts
Brico, Antonia	Conductor	Willmore & Powers
Briselli, Iso	Violinist	Paul H. Stoes
Bristol, Frederick	Pianist	Tenney Management
Britten, Benjamin	Composer	Boosey & Hawkes Art. Bur.
Broekman, David	Conductor	William Morris, Inc.
Brosa, Antonio	Violinist	Boosey & Hawkes Art. Bur.
Browning, Lucielle	Mezzo-Soprano	Geo. Leyden Colledge
Brownlee, John	Baritone	WGN Concerts
Bryan, Jean	Contralto	National Music League
Budapest String Quartet	Chamber Music	Annie Friedberg
Buchta, Jean	Pianist	c/o Musical Courier
Bull, Storm	Pianist	May Johnson
Burford, Beatrice	Harpist	Columbia Concerts
Burgwin, Marta	Soprano	Josephine Vila
Burke, Hilda	Soprano	Columbia Concerts
Busch, Adolf	Violinist	Columbia Concerts
Busch Quartet	Chamber Music	Columbia Concerts
Bustabo, Guila	Violinist	NBC Artists Service
Buxton, Eugenia	Pianist	Richard Copley
Cadman, Charles Wakefield	Composer-Pianist	c/o Musical Courier
Carlson, Stanley	Baritone	B. Mary Pingle
Carr, Arthur	Pianist	c/o Musical Courier
Carreras, Maria	Pianist	c/o Musical Courier
Carter, John	Tenor	Columbia Concerts
Cartier, Jacques	Actor-Dancer	c/o Musical Courier
Casadesus, Robert	Pianist	Columbia Concerts
Cassado, Gaspar	Cellist	Columbia Concerts
Castagna, Bruna	Contralto	Columbia Concerts
Cecil, Winifred	Soprano	Columbia Concerts
Chapman, Frank	Baritone	NBC Artists Service
Chapple, Stanley	Conductor & Lecturer	Boosey & Hawkes Art. Bur.
Chasins, Abram	Pianist	WGN Concerts
Chavchavadse, George	Pianist	Annie Friedberg
Chenee, Ann	Pianist	William Neill
Cherkassky, Shura	Pianist	Columbia Concerts
Chiesa, Vivian Della	Soprano	Josephine Vila
Christian, Harrison	Baritone	Josephine Vila
Cimini, Pietro	Conductor	c/o Musical Courier
Claire, Marion	Soprano	WGN Concerts
Close, Ruth Lorraine	Harpist	Geo. Leyden Colledge
Coates, Albert	Conductor	WGN Concerts
Coci, Claire	Organist	Bernard R. LaBerge
Coffer-Chantal, Violette & Helene	Duo-Pianists	Richard Copley
Cook, Naomi Cullen	Soprano	c/o Musical Courier
Coolidge String Quartet	Chamber Music	Columbia Concerts
Cooper, Roy	Pianist	c/o Musical Courier
Copland, Aaron	Composer & Lecturer	Boosey & Hawkes Art. Bur.
Cordon, Norman	Baritone	Columbia Concerts
Cornejo, Rodolfo	Pianist & Lecturer	Josephine Vila
Corona, Leonora	Soprano	Concerts Bureau of Amer.
Cottlow, Augusta	Pianist	c/o Musical Courier
Crawford, Dorothy	Sketches	Columbia Concerts
Crawford, Robert	Baritone	Vera Bull Hull
Cristea, Josef	Tenor	c/o Musical Courier
Crooks, Richard	Tenor	Columbia Concerts
Curtis String Quartet	Chamber Music	WGN Concerts
Csaplicki, George	Baritone	Harry Zelser
Czerwonky, Richard	Violinist-Conductor	DePaul School of Music
Dale, George	Tenor	Richard Copley
Darcy, Emery	Tenor	c/o Musical Courier
Darwin, Glenn	Baritone	NBC Artists Service
Davis, Agnes	Soprano	Columbia Concerts
Davis, Gordon	Tenor	c/o Musical Courier
Deering, Henri	Pianist	Josephine Vila
Delsa, Sophia	Dancer	Tenney Management
DeNault, Joanne	Contralto	Vera Bull Hull
Deneau, Richard	Tenor	Annie Friedberg
Denya, Marcelle	Soprano	Eric Semon Associates
deVeritch, Victor	Violinist	c/o Musical Courier
Dickenson, Jean	Soprano	NBC Artists Service
Dickson, Donald	Baritone	NBC Artists Service
Dickson, Muriel	Soprano	Columbia Concerts
Diehl, Ruth	Soprano	National Music League
Dieter, Georgina	Mezzo-Soprano	Concerts Bureau of Amer.
Dilling, Mildred	Harpist	Columbia Concerts
Dolan, Hortense	Dancer	Tenney Management
Don Cossack Chorus	Singing Ensemble	Hurok Attractions
Don Cossacks	Singing Ensemble	Paul H. Stoes
"Don Pasquale"	Ensemble	Charles L. Wagner
Dorfmann, Ania	Pianist	NBC Artists Service
Dougherty & Rusicka	Duo-Pianists	WGN Concerts
Dowling, Eddie	Actor-Lecturer	William Neill
Dragonette, Jessica	Soprano	Albert Morini
Draper, Freda	Contralto	c/o Musical Courier
Draper, Ruth	Diseuse	Hurok Attractions
Drittell, Ana	Cellist	Vera Bull Hull
Dudley, Edward	Tenor	WGN Concerts
Dudley, John	Tenor	Columbia Concerts
Eby, Evelyn & Bedford, Reginald	Duo-Pianists	B. Mary Pingle
Echanis, Jose	Pianist	Columbia Concerts
Eddy, Nelson	Baritone	Columbia Concerts
Edkins, Alden	Bass-Baritone	William Neill
Edwards, Mariorie	Violinist	Columbia Concerts
Ehrenwerth, Gisella	Violinist	National Music League
Eidus, Arnold	Violinist	Geo. Leyden Colledge
Eisenberg, Maurice	Cellist	Charles L. Wagner
Elman, Mischa	Violinist	Hurok Attractions
Elson, Mischa	Violinist	Bernard R. LaBerge
Enesco, Georges	Conductor-Violinist	Willmore & Powers
Engel Lehman Singers	Ensemble	Annie Friedberg
Entera, Angna	Diseuse	Columbia Concerts
Ericourt, Daniel	Pianist	WGN Concerts
Eustis, Edwina	Mezzo-Soprano	Columbia Concerts
Evans, Wilbur	Baritone	Columbia Concerts
Effenbach, Leah	Pianist	Sheila Harmell
Fairbank, Janet	Soprano	WGN Concerts
Farnsworth, Barbara	Soprano	Milton Bendiner
Favero, Mafalda	Soprano	Columbia Concerts
Ferenso, Misha	Tenor	Tenney Management
Feuermann, Emanuel	Cellist	NBC Artists Service
Field, Joan	Violinist	Milton Bendiner
Field, Kate Keith	Soprano	Albert Morini
Figueroa, Jose	Violinist	c/o Musical Courier
Figueroa, Narciso	Pianist	c/o Musical Courier
Figueroa, Rafael	Cellist	c/o Musical Courier
Figueroa Trio	Chamber Music	c/o Musical Courier
Files, Ada Belle	Contralto	Bertha Ott
Fine Arts String Quartet	Chamber Music	Albert Morini
Fisher, Susanne	Soprano	NBC Artists Service
Flagstad, Kirsten	Soprano	NBC Artists Service
Flanagan, Francis	Violinist	Sean L. O'Scannlain
Fletcher, Lela	Soprano	c/o Musical Courier
Fletcher, Stanley	Pianist	c/o Musical Courier
Foldes, Andor	Pianist	Milton Bendiner
Foote, Bruce	Baritone	WGN Concerts
Ford, Ruth	Contralto	Annie Friedberg
Forest, Frank	Tenor	c/o Musical Courier
Forrai, Olga	Soprano	Boosey & Hawkes Art. Bur.
Foster, Sidney	Pianist	WGN Concerts
Fox, Virgil	Organist	Bernard R. LaBerge
Francescatti, Zino	Violinist	Columbia Concerts
Franklin, William	Baritone	WGN Concerts
Frants, Dalies	Pianist	Columbia Concerts
Freeman, Ruth	Flutist	National Music League
Friedberg, Carl	Pianist	Annie Friedberg
Frijsh, Povla	Soprano	Bernard R. LaBerge
Friskin, James	Pianist	Richard Copley
Fuentes, Jovita	Soprano	Josephine Vila
Gala Concert Ensemble	Ensemble	NBC Artists Service
Gambarelli, Maria	Dancer	Columbia Concerts
Ganz, Rudolph	Pianist-Conductor	c/o Musical Courier
Garbousova, Raya	Cellist	NBC Artists Service
General Platoff Don Cossack Chorus	Singers	Columbia Concerts
Gephart, William	Baritone	National Music League
Giannini, Dusolina	Soprano	NBC Artists Service
Gieseking, Walter	Pianist	Charles L. Wagner
Gimpel, Jakob	Pianist	Richard Copley
Glas, Hertha	Contralto	NBC Artists Service
Glenn, Carroll	Violinist	Ray Halmans
Goldovsky, Alexander	Pianist	NBC Artists Service
Goldsand, Robert	Pianist	Columbia Concerts
Goldyne, Jula	Mezzo-Soprano	Albert Morini
Gonsales, Enya	Soprano	Columbia Concerts
Goodman, Lehman	Pianist	Richard Copley
Gorby, Sara	Folk-Singer	c/o Musical Courier
Gordon Quartet	Chamber Music	NBC Artists Service
Gorin, Igor	Baritone	Columbia Concerts
Gorodnitski, Sascha	Pianist	WGN Concerts
Gotham Trio	Chamber Music	Tenney Management
Goya, Carola	Dancer	Columbia Concerts
Grainger, Percy	Pianist-Composer	Antonia Morse
Graudan, Nikolai & Joanna	Duo-Cello & Piano	Bernard R. LaBerge
Gray, Catherine	Contralto	Josephine Vila
Greenwell, Gean	Bass-Baritone	B. Mary Pingle
Grobe, Edouard	Tenor	c/o Musical Courier
Grosbayne, Benjamin	Conductor	Boosey & Hawkes Art. Bur.
Guha, Bhupesh and Sushila	Hindu Dancers	Geo. Leyden Colledge
Guilford, Nanette	Soprano	Concerts Bureau of Amer.
Gundry, Roland	Violinist	NBC Artists Service
Gurney, John	Bass-Baritone	NBC Artists Service
Gustafson, Lillian	Soprano	Annie Friedberg
Haggin, B. H	Critic, Composer	Guild for Musicians
Hain, William	Tenor	Willmore & Powers
Hall & Gruen	Duo-Pianists	Vera Bull Hull
Harrell, Mack	Baritone	NBC Artists Service
Haskins, Virginia	Coloratura Soprano	Albert Morini
Hasselmans, Louis	Conductor	c/o Musical Courier
Hatfield, Lansing	Baritone	Columbia Concerts
Haugh, Harold	Tenor	Ray Halmans
Hawkins, Ellwood	Baritone	Josephine Vila
Hayes, Roland	Tenor	Ray Halmans
Heath, Ann	Soprano	Geo. Leyden Colledge
Hebert, Berthe	Contralto	Bernard R. LaBerge
Heifetz, Jascha	Violinist	Columbia Concerts
Heiser, Ruth	Contralto	c/o Musical Courier
Helikon Trio	Chamber Music	Richard Copley
Hellman, Enid	Soprano	Josephine Vila
Hellwig, Judith	Soprano	NBC Artists Service
Henders, Harriet	Soprano	Columbia Concerts
Henry, Harold	Pianist	Concerts Bureau of Amer.
Herlicska, Gertrud	Conductor	Geo. Leyden Colledge
Hero, Stephan	Violinist	WGN Concerts
Hess, Myra	Pianist	Annie Friedberg
Hetzel, Kurt	Conductor	Geo. Leyden Colledge
Hier, Ethel Glenn	Composer & Pianist	Milton Bendiner
Hill, Barre	Baritone	Annie Friedberg
Hober, Beal	Soprano	WGN Concerts
Holdsworth, Louise	Danseuse	Milton Bendiner
Hofmann, Josef	Pianist	Columbia Concerts
Hokanson, Randolph	Pianist	Columbia Concerts
Hopkins, Alfred	Tenor	Vera Bull Hull
Horne, William	Tenor	Hurok Attractions
Horowitz, Vladimir	Pianist	Columbia Concerts
Horton, Russell	Tenor	Harry Culbertson
Houston, Elsie	Soprano	Willmore and Powers
Huapala	Hawaiian Dancer	c/o Musical Courier
Hubert, Marcel	Cellist	Columbia Concerts
Huehn, Julius	Baritone	Columbia Concerts
Humby, Betty	Pianist	Boosey & Hawkes Artists Bureau
Hunt, Mildred	Flutist	Vera Bull Hull
Hunter, Raymond	Bass-Baritone	Tenney Management
Hussa, Maria	Soprano	c/o Musical Courier
Hutcheson, Ernest	Pianist	Columbia Concerts
Pia Igy	Soprano	N. Vamasescu
Ionian Singers	Ensemble	Columbia Concerts
Ireland, John	Composer	Boosey & Hawkes Artists Bureau
Ish-Ti-Opi	Indian Baritone	c/o Musical Courier
Iturbi, Amparo	Pianist	Columbia Concerts
Iturbi, Jose	Pianist-Conductor	Columbia Concerts
Jagel, Frederick	Tenor	WGN Concerts
Jameson, John	Tenor	Richard Copley
Jamison, Anne	Soprano	NBC Artists Service
Janssen, Herbert	Bass	NBC Artists Service
Jaroff, Serge	Conductor	Hurok Attractions
Jepson, Helen	Soprano	Columbia Concerts
Jobin, Raoul	Tenor	Columbia Concerts
Johnson, Virginia	Soprano	Willmore & Powers
Jokl, Fritzi	Soprano	Geo. Leyden Colledge
Jones, Allan	Tenor	Charles L. Wagner
Jones, Alton	Pianist	William Neill
Kaminsky, Anatol	Violinist	Columbia Concerts
Kaplan, Sol	Pianist	Richard Copley
Karina, Lea	Mezzo-Soprano	Concerts Bureau of Amer.
Karle, Theo	Tenor	Milton Bendiner
Kaskas, Anna	Contralto	Columbia Concerts
Katchen, Julius	Pianist	Columbia Concerts
Kaufman, Louis	Violinist	c/o Musical Courier
Kennedy, Steven	Baritone	WGN Concerts
Kent, Arthur	Bass-Baritone	Ray Halmans
Kerekjarto, Duci	Violinist	Thea. Dispeker
Kiepura, Jan	Tenor	Charles L. Wagner
Kilenyi, Edward	Pianist	Columbia Concerts
Kipnis, Alexander	Basso	Charles L. Wagner
Kirk, Desault	Baritone	c/o Musical Courier
Kirkpatrick, John	Pianist	Ray Halmans
Kirkpatrick, Ralph	Harpsichordist and Assisting Artists	Richard Copley
Kisch-Arndt, Ruth	Contralto	Thea. Dispeker
Kitchell, Iva	Dancer	Alber Wickes
Klemperer, Otto	Conductor	Arthur Judson
Kneisel, Frank	Violinist	Annie Friedberg
Kneisel String Quartet, Marianne	Chamber Music	Vera Bull Hull
Knight, Felix	Tenor	NBC Artists Service
Knitzer, Joseph	Violinist	Columbia Concerts
Knowles, Lilian	Contralto	Ray Halmans
Knox, Harry	Pianist	c/o Musical Courier
Kodaly, Zoltan	Composer-Conductor	Boosey & Hawkes Artists Bureau
Kolisch Quartet	Chamber Music	Hurok Attractions
Koner, Pauline	Dancer	c/o Musical Courier
Koutzenets, Andre	Conductor	Columbia Concerts
Kotlarsky, Serge	Violinist	Milton Bendiner
Kozakevich, Stefan	Baritone	Concerts Bureau of Amer.
Kozuch, Thaddeus	Pianist	Albert Morini
Kraeuter String Trio	Chamber Music	Columbia Concerts
Krehm, Ida	Pianist	Columbia Concerts
Kreisler, Fritz	Violinist	NBC Artists Service
Krenek, Ernst	Composer & Lecturer	Boosey & Hawkes Artists Bureau
Krueger, Frederic	Tenor	B. Mary Pingle
Kullman, Charles	Tenor	Columbia Concerts
Kurenko, Maria	Soprano	WGN Concerts
Kurthy, Zoltan	Composer	Boosey & Hawkes Artists Bureau
Kury & Marion	Vocal Duo	c/o Musical Courier
Laholm, Eyvind	Tenor	Columbia Concerts
La Mar, Grace	Contralto	c/o Musical Courier
LaMeri	Dancer	Vera Bull Hull
Lane, Lewis	Pianist-Composer	Dorothy Porter
Laubin, Reginald & Gladys	Dancers	William Neill
Laue, Adela	Lecturer & Pianist	Milton Bendiner
Lawrence, Marjorie	Soprano	Vincent Attractions
LeBlanc, Arthur	Violinist	c/o Musical Courier
Leeson, Cecil	Saxophonist	c/o Musical Courier
Leginska, Ethel	Pianist-Conductor	c/o Musical Courier
Lehmann, Lotte	Soprano	Columbia Concerts
Leopold, Ralph	Pianist	Harry Culbertson
Leroux, Germaine	Pianist	Ray Halmans
Le Roy, Rene	Flutist	Annie Friedberg
Levy, Heniot	Pianist	c/o Musical Courier
Leyssac, Paul	Actor-Narrator	Willmore & Powers
Lhevinne, Josef	Pianist	NBC Artists Service
Lhevinne, Josef & Rosina	Duo-Pianists	NBC Artists Service
Limantour, Jose Yves	Conductor	WGN Concerts
Limon, Jose	Dancer	William Neill
Lipton, Martha	Contralto	c/o Musical Courier
List, Emanuel	Bass-Baritone	Richard Copley
List, Eugene	Pianist	Columbia Concerts
Littlefield Ballet	Ensemble	Paul H. Stoes
Loesser, Arthur	Pianist	Vera Bull Hull
Loesser & Rubinstein	Duo Pianists	Vera Bull Hull
Longone, Elen	Mezzo-Soprano	Columbia Concerts
Lorraine, Marion	Soprano	Josephine Vila
Love, Mark	Bass-Baritone	c/o Musical Courier
Loyanich, Peter Paul	Pianist	Columbia Concerts
Luboshutz & Nemenoff	Duo-Pianists	NBC Artists Service
Luening, Ethel & Otto	Joint Recitals	c/o Musical Courier
Lushanya, Mobley	Soprano	NBC Artists Service

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Artist's Name	Classification	Management
Maasel, Marvin	Pianist	NBC Artists Service
MacDonald, Jeanette	Soprano	Charles L. Wagner
MacFarlane, Elsie	Contralto	B. Mary Pingle
MacGregor, Willard	Pianist	Columbia Concerts
Macmillen, Francis	Violinist	Josephine Vila
Madrigalists	Vocal Ensemble	Tenney Management
Mahoney, Julia	Soprano	B. Mary Pingle
Maison, Rene	Tenor	Annie Friedberg
Makanovitsky, Paul	Violinist	Columbia Concerts
Malcolm & Godden	Duo-Pianists	Columbia Concerts
Malko, Nicolai	Conductor	Columbia Concerts
Manhattan Trio	Chamber Music	Paul H. Stoes
Mann, Alfred	Viola d'amore	Guild for Musicians
Manners, Lucille	Soprano	NBC Artists Service
Mannheimer, Frank	Pianist	Annie Friedberg
Manning, Hope	Soprano	Columbia Concerts
Marasci, Carmalita & Dance Group	Dancers	Columbia Concerts
Marchetto, Lillian	Mezzo-Soprano	Richard Copley
Mareus, Adele	Pianist	Willmore & Powers
Marechal, Maurice	Cellist	Paul H. Stoes
Marmein, Miriam	Dancer & Mime	Ray Halmans
Marshall, Robert	Tenor	Columbia Concerts
Marsilia, Ronald	Tenor	Columbia Concerts
Maryas Trio	Chamber Music	Vera Bull Hull
Martinelli, Giovanni	Tenor	NBC Artists Service
Martini, Nino	Tenor	Columbia Concerts
Marx, Burle	Conductor	Willmore & Powers
Masselos, William	Pianist	National Music League
Massey, Ilona	Soprano	Columbia Concerts
Matchan, William	Baritone	L. E. Behymer
Mathieu, Andre	Pianist	c/o Musical Courier
Maynor, Dorothy	Soprano	Columbia Concerts
Mayrand, Anne	Pianist	Albert Morini
McArthur, Edwin	Conductor	NBC Artists Service
McChesney, Ernest	Tenor	Columbia Concerts
McClung, Marjorie	Soprano	Annie Friedberg
McPhee, Colin	Lecturer	Boosey & Hawkes Artists Bureau
Meisle, Kathryn	Contralto	Columbia Concerts
Melchior, Lauritz	Tenor	NBC Artists Service
Melnik, Bertha	Pianist	National Music League
Melton, James	Tenor	Columbia Concerts
Meltzer, Edward	Conductor	c/o Musical Courier
Menuhin, Yehudi	Violinist	Columbia Concerts
Metropolitan Trio	Chamber Music	Milton Bendiner
Meunzer, Hans	Violinist	c/o Musical Courier
Milanov, Zinka	Soprano	Charles L. Wagner
Mildner, Poldi	Pianist	NBC Artists Service
Milhaud, Darius	Composer, Conductor and Pianist	Albert Morini
Milhaud, Mr. and Mrs. Darius	Joint Lecture recitals	Albert Morini
Miller, Foster	Bass	Vera Bull Hull
Miller, Ray Porter	Soprano	Geo. Leyden Colledge
Mills, Walter	Baritone	Willard Matthews
Milstein, Nathan	Violinist	NBC Artists Service
Mimoso, Veronica	Pianist	Tenney Management
Minty, Dorothy	Violinist	Thea. Dispeker
Monath, Hortense	Pianist	NBC Artists Service
Mondi, Hendrik	Baritone	Concerts Bureau of Amer.
Monroe, Lucy	Soprano	Columbia Concerts
Moore, Donald	Baritone	Annie Friedberg
Moore, Francis	Pianist	Tenney Management
Moore, Grace	Soprano	Columbia Concerts
Moray, Haydee	Dancer	Albert Morini
Morelli, Carlo	Baritone	Annie Friedberg
Morgan, Dennis	Tenor	WGN Concerts
Morini, Erica	Violinist	NBC Artists Service
Morris, Viola & Anderson, Victoria	Vocal Duo	Boosey & Hawkes Artists Bureau
Mozart Piano Quartet	Chamber Music	Guild for Musicians
Munz, Mieczyslaw	Pianist	Columbia Concerts
Murdoch, William	Pianist	Geo. Leyden Colledge
Musical Art Quartet	Chamber Music	Ray Halmans
Musikonsky, Paul	Violinist	c/o Musical Courier
Mutch, Ishbel	Soprano	Josephine Vila
Nabokoff, Nicholas	Composer	Guild for Musicians
Nadeau, Raoul	Baritone	Geo. Leyden Colledge
Naegele, Charles	Pianist	Willmore & Po wers
Naya, Francisco	Tenor	WGN Concerts
Neher, John	Bass-Baritone	Albert Morini
New American Trio	Chamber Music	Annie Friedberg
New School Chamber Orchestra	Orchestra	Thea. Dispeker
Newsom, Frances	Soprano	Josephine Vila
Nicholson, Robert	Baritone	Concerts Bureau of Amer.
Noske, Willem	Violinist	c/o Musical Courier
Novaes, Guiomar	Pianist	Columbia Concerts
Novoa, Sofia	Spanish Folk-Songs	Guild for Musicians
Novotna, Jarmila	Soprano	NBC Artists Service
Ohlin, Hilda	Soprano	Vera Bull Hull
Olheim, Helen	Mezzo-Sprano	Columbia Concerts
Oliver, Earl	Baritone	Geo. Leyden Colledge
Onofrei, Dimitri	Tenor	Concerts Bureau of Amer.
Ormos, Margaret	Soprano	Thea. Dispeker
Ousarova, Zina	Danseuse	Geo. Leyden Colledge
Paff, Mary Louise & Doschek, Anthony	Sonata Recitals	Bernard R. LaBerge
Page, Ruth	Dancer	c/o Musical Courier
Pagliughi, Lina	Soprano	Hurok Attractions
Paramount String Quartet	Chamber Music	c/o Musical Courier
Parker, Frank	Diseur	B. Mary Pingle
Pascarella Trio	Chamber Music	c/o Musical Courier
Paestory, Ditta	Pianist	Boosey & Hawkes Artists Bureau
Patton, Lowell	Organist	Concerts Bureau of Amer.
Pauly, Rose	Soprano	Albert Morini
Paxson, Theodore	Pianist	Columbia Concerts
Pears, Peter	Tenor	Thea. Dispeker
Peebles, Joan	Contralto	Willmore & Powers
Peerce, Jan	Tenor	Hurok Attractions
Pemberton, Virginia	Soprano	Bernard R. LaBerge
Perkins, Gloria	Violinist	Concerts Bureau of Amer.
Pernel, Orrea	Violinist	Willmore & Powers
Perole String Quartet	Chamber Music	Thea. Dispeker
Pessl, Yella	Harpsichordist	c/o Musical Courier
Peters, Julia	Soprano	Annie Friedberg
Petina, Irra	Soprano	Richard Copley
Petri, Egon	Pianist	WGN Concerts
Piatigorsky, Gregor	Cellist	Columbia Concerts
Pierce, Pauline	Mezzo-Soprano	B. Mary Pingle
Pierce, Pauline & Greenwell, Gean	Vocal Duo	B. Mary Pingle
Pierotic, Piero	Baritone	Tenney Management
Pinza, Ezio	Bass	NBC Artists Service
Plum, Henriette Bagger	Mezzo-Soprano	Geo. Leyden Colledge
Pocket Operas	Ensemble	Geo. Leyden Colledge
Podolsky, Leo	Pianist	c/o Musical Courier
Pons, Lily	Soprano	Columbia Concerts
Potter, Dorothy	Soprano	Tenney Management
Potter, Marguerite	Contralto-Lecturer	Milton Bendiner
Primrose, William	Viola	Boosey & Hawkes Artists Bureau
Primrose Quartet	Chamber Music	Boosey & Hawkes Artists Bureau
Prokofieff, Serge	Pianist	Columbia Concerts
Quartin, Nina	Soprano	Concerts Bureau of Amer.
Rabinof, Benno	Violinist	Richard Copley
Rachlin, Ezra	Pianist	Columbia Concerts
Rachmaninoff, Sergei	Pianist	NBC Artists Service
Rachmilovitch, Giacomo	Pianist	c/o Musical Courier
Rafael, Ray	Violinist	Geo. Leyden Colledge
Rapee, Erno	Conductor	Boosey & Hawkes Artists Bureau
Rascher, Sigurd	Saxophonist	Guild for Musicians
Ravinsky, Anton	Pianist	Milton Bendiner
Ray, Ruth	Violinist	c/o Musical Courier
Raymond, George Perkins	Tenor	Annie Friedberg
Raymond, Rose	Pianist	c/o Musical Courier
Read, Elizabeth	Pianist	Tenney Management
Reed, Florence	Actress-Lecturer	William Neill
Reed, Philip	Actor-Lecturer	William Neill
Reiner, Catherine	Soprano	Bernard R. LaBerge
Renardy, Ossy	Violinist	WGN Concerts
Rethberg, Elisabeth	Soprano	Vincent Attractions
Reubben, Carmen	Mezzo-Soprano	Milton Bendiner
Revelle, Sarah & Frye, Guthrie	Vocal Duo	B. Mary Pingle
Ricci, Ruggiero	Violinist	Albert Morini
Robb, Marjorie	Soprano	Columbia Concerts
Robert, Walter	Pianist	National Music League
Robeson, Paul	Baritone	Columbia Concerts
Robofsky, Abrasha	Baritone	Willmore & Powers
Rockwood, John	Baritone	Vera Bull Hull
Roosevelt, Emily	Soprano	Milton Bendiner
Rose, Cynthia	Soprano	Thea. Dispeker
Rosen, Lucie Bigelow	Thereminist	Richard Copley
Rosen, Max	Violinist	Concerts Bureau of Amer.
Rosenthal, Moris	Pianist	Paul H. Stoes
Roth String Quartet	Chamber Music	Richard Copley
Rothman, Nita	Soprano	c/o Musical Courier
Rubinstein, Artur	Pianist	Hurok Attractions
Rubinstein, Beryl	Pianist	Vera Bull Hull
Rupp, Franz	Pianist	NBC Artists Service
Ruvinska, Paulina	Pianist	Vera Bull Hull
Sackson, David	Violinist	Guild for Musicians
Saidenberg, Daniel	Conductor	Boosey & Hawkes Artists Bureau
Salmond, Felix	Cellist	Willmore & Powers
Salzedo, Carlos	Harpist	NBC Artists Service
Salzedo, Marjorie Call	Harpist	NBC Artists Service
Saminsky, Lazare	Composer	Guild for Musicians
Sandlin, Dorothy	Soprano	Richard Copley
San Francisco Trio	Chamber Music	Albert Morini
Saunders, Laura	Soprano	L. E. Behymer
Saroya, Bianca	Soprano	Concerts Bureau of Amer.
Sayao, Bidu	Soprano	Columbia Concerts
Scheiber, Augusta	Pianist	Thea. Dispeker
Schipa, Tito	Tenor	Albert Morini
Schmidt, Mae Doelling	Pianist	c/o Musical Courier
Schmitt, Elvin	Pianist	Concerts Bureau of Amer.
Schmits, E. Robert	Pianist	Bernard R. LaBerge
Schmits, E. Robert & The Roth Quartet	Chamber Music	Bernard R. LaBerge
Schnabel, Artur	Pianist	NBC Artists Service
Schnabel, Karl Ulrich	Pianist	NBC Artists Service
Scholz, Janos	Cellist	Ray Halmans
Schroeder, Marion	Soprano	Frances Green Tornow
Schuman, William	Composer & Lecturer	Boosey & Hawkes Artists Bureau
Schumann, Elisabeth	Soprano	Annie Friedberg
Schumann, Henrietta	Pianist	Concerts Bureau of Amer.
Schuster, Joseph	Cellist	Columbia Concerts
Scionti, Isabel & Silvio	Duo-Pianists	Paul H. Stoes
Scott, Henry	Pianologues	Tenney Management
Segall, Bernardo	Pianist	Paul H. Stoes
Segrera, Carolina	Soprano	Columbia Concerts
Seidel, Toscha	Violinist	Columbia Concerts
Serkin, Rudolf	Pianist	Columbia Concerts
Shanley, Robert	Baritone	Annie Friedberg
Shapiro, Harvey	Cellist	B. Mary Pingle
Sharnova, Sonia	Contralto	c/o Musical Courier
Sharp, Lillian	Soprano	Tenney Management
Shelton, Gari	Pianist	Bernard R. LaBerge
Sheridan, Frank	Pianist	Ray Halmans
Sherman, Elna	Harpsichord-Virginal-Recorder	Tenney Management
Shub, Harry	Violinist	Josephine Vila
Shubow, Rachelle	Pianist	c/o Musical Courier
Shure, Leonard	Pianist	Annie Friedberg
Siebach, Fritzi	Accompanist	c/o Musical Courier
Silva, Viola	Contralto	Richard Copley
Sinclair, Shirley	Mezzo-Soprano	Tenney Management
Sittig, Margaret	Violinist	c/o Musical Courier
Skilton, Charles S.	Composer	c/o Musical Courier
Sholovsky, Zadel	Pianist	National Music League
Smeterlin, Jan	Pianist	NBC Artists Service
Smit, Leo	Pianist	NBC Artists Service
Sokoloff, Dr. Nikolai	Conductor	Annie Friedberg
Sommers, Lawrence	Violinist	c/o Musical Courier
Sopkin, Stefan	Violinist	c/o Musical Courier
Spalding, Albert	Violinist	Columbia Concerts
Speaks, Margaret	Soprano	NBC Artists Service
Spear, Thelma	Soprano	c/o Musical Courier
Spivakovsky, Tossy	Violinist	Annie Friedberg
Stabler, Cornelia	Monologist	Tenney Management
Stafford, Walter	Bass-Baritone	Geo. Leyden Colledge
Stassevitch, Paul	Conductor-Violinist	c/o Musical Courier
Steber, Eleanor	Soprano	Columbia Concerts
Sten, Suzanne	Mezzo-Soprano	Columbia Concerts
Stern, Isaac	Violinist	Paul H. Stoes
Steuber, Lillian	Pianist	c/o Musical Courier
Stevens, Rise	Mezzo-Soprano	Columbia Concerts
Stewart, Oliver	Tenor	c/o Musical Courier
Stewart, Reginald	Pianist	Columbia Concerts
Stocker, Leonard	Baritone	Annie Friedberg
Stratford Serenaders	Chamber Music	Thea. Dispeker
Stravinsky, Igor	Conductor-Composer	Paul H. Stoes
Stueckgold, Grete	Soprano	Annie Friedberg
Stuyvesant String Quartet	Chamber Music	Guild for Musicians
Sved, Alexander	Baritone	Charles L. Wagner
Swarthout, Gladys	Mezzo-Soprano	NBC Artists Service
Szigeti, Joseph	Violinist	Columbia Concerts
Tagliaferro Magda	Pianist	Annie Friedberg
Talbot, Irvin	Conductor	c/o Musical Courier
Talley, Marion	Soprano	Columbia Concerts
Tara, Sheila	Soprano	Milton Bendiner
Tarr, Florence & Foster, Fay	Dramatics	Milton Bendiner
Tas, Helen Teschner	Violinist	Guild for Musicians
Tas, H. T. & Wolff, E. V.	Chamber Music	Guild for Musicians
Tashamira	Dancer	Richard Copley
Taylor, Myron	Tenor	Vera Bull Hull
Temianka, Henri	Violinist	Columbia Concerts
Tennyson, Jean	Soprano	Charles L. Wagner
Tentoni, Rosa	Soprano	Columbia Concerts
Thebom, Blanche	Mezzo-Soprano	NBC Artists Service
Thibault, Conrad	Baritone	NBC Artists Service
Thomas, John Charles	Baritone	NBC Artists Service
Thomas, Thomas L.	Baritone	NBC Artists Service
Thorborg, Kerstin	Contralto	NBC Artists Service
Tibbett, Lawrence	Baritone	Columbia Concerts
Tinayre, Yves	Baritone	Ray Halmans
Tock, Mary	Soprano	Columbia Concerts
Totenberg, Roman	Violinist	Annie Friedberg
Townsley, Lois	Pianist	Tenney Management
Tracy, Gerald	Pianist	Richard Copley
Trapp Family Ensemble	Singers	Columbia Concerts
Traubel, Helen	Soprano	Columbia Concerts
Travers, Patricia	Violinist	Columbia Concerts
Treash, Leonard	Bass-Baritone	B. Mary Pingle
Trio of New York	Chamber Music	Willmore & Powers
Tully, Alice	Soprano	WGN Concerts
Tureck, Rosalyn	Pianist	Charles L. Wagner
van Delden, Maria	Soprano	Annie Friedberg
Van den Berg, Atty	Dancer	William Neill
Van Hoesen, Harrington	Baritone	Josephine Vila
Van Loon, Helen	Soprano	Annie Friedberg
Veen, Jan & Thimey, Erika	Dancers	WGN Concerts
Varnay, Astrid	Soprano	Columbia Concerts
Vernelj, Nord	Baritone	Albert Morini
Verson, Cara	Pianist	Bertha Ott
Villarino, Jeronimo	Spanish Singer & Guitarist	Guild for Musicians
Violin, Mischa	Violinist	c/o Musical Courier
Virovai, Robert	Violinist	Columbia Concerts
Volkert, Frieda	Soprano	Annie Friedberg
Vriondes & His Byzantine Singers	Ensemble	Bernard R. LaBerge
Vreta, Belle	Soprano	Concerts Bureau of Amer.
Vronsky & Babin	Duo-Pianists	Columbia Concerts
Warburg, Gerald	Cellist	Thea. Dispeker
Warner, Ardelle	Contralto	Vera Bull Hull
Warren, Leonard	Baritone	Columbia Concerts
Washington String Quartet	Chamber Music	Geo. Leyden Colledge
Wasterlain, Viola	Violinist	Bernard R. LaBerge
Watson, Jean	Contralto	Columbia Concerts
Weber, Henry	Conductor	WGN Concerts
Webster, Beveridge	Pianist	NBC Artists Service
Wedell, Robert	Baritone	Columbia Concerts
Weinberger, Jaromir	Composer	Boosey & Hawkes Artists Bureau
Weinstock, Rachmael	Violinist	Ray Halmans
Weiss-Mann, Edith	Harpsichordist	Guild for Musicians
White, Andrew	Baritone	Tenney Management
Whittemore & Lowe	Duo-Pianists	Willmore & Powers
Wilkomirski, Michael	Violinist	Albert Morini
Willson, Meredith	Conductor	William Morris
Winslow & Fitz-Simons	Dancers	Willmore & Powers
Wittgenstein, Paul	Pianist	Boosey & Hawkes Artists Bureau
Witwer, Kathryn	Soprano	WGN Concerts
Wolff, Ernst	Baritone	Bernard R. LaBerge
Wysor, Elizabeth	Contralto	Columbia Concerts
Ziliani, Alessandro	Tenor	Columbia Concerts
Zimbalist, Efram	Violinist	NBC Artists Service

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American Symphony Orchestras, Their Conductors and Managers

Organization	Conductor	Manager
ALABAMA		
Birmingham Civic Symphony Orchestra	Dorsey Whittington	Emma McCarthy
Mobile Civic Symphony	Capt. A. J. Tellier	
Alabama University Symphony	Byron Arnold	
ARIZONA		
Tucson Symphony Orchestra	George C. Wilson	University of Arizona
CALIFORNIA		
Berkeley Young Peoples Symphony	Jessica Marcelli	Wm. Edwin Chamberlain
Woman's Symphony Orchestra of Long Beach	Eva Anderson	Recreation Commission, Municipal Auditorium
Los Angeles Philharmonic Orchestra	Guest Conductors	Wm. McKelvy Martin
Los Angeles Woman's Symphony Orchestra	Ruth Haroldson	Whittier College
Oakland Symphony Orchestra	Orley See	E. W. Ehmann
Pasadena Civic Symphony	Dr. Richard Lert	Andrew Neff
Sacramento Symphony Orchestra	Willem Van Den Burg	Dorothy Granville
San Francisco Symphony Orchestra	Pierre Monteux	Peter Conley
San Diego Junior Symphony	Nino Marcelli	
San Jose Symphony Orchestra	Willem Van Den Burg	
Stockton Symphony Orchestra	Manlio Carlos Silva	William Riddell
Whittier College Community Symphony Orchestra	Ruth Haroldson	H. H. Canterbury
Los Angeles Simfonietta	Werner Janssen	
Southern California Symphony, Los Angeles	Karl Wecker & James Sample	
COLORADO		
Colorado Springs Symphony	Frederick Boothroyd	
Denver Civic Symphony Society	Horace E. Tureman	Helen Black
CONNECTICUT		
Hartford Symphony Orchestra	Leon Barzin	Francis Goodwin
New Haven Symphony and Civic Orchestra	David Stanley Smith	Meyer Sokoloff
Stamford Symphony Orchestra	John Burnett	Charles A. Moser

Organization	Conductor	Manager
DELAWARE		
Wilmington Symphony Orchestra	Harry E. Stausebach	
DISTRICT OF COLUMBIA		
National Symphony Orchestra Association	Dr. Hans Kindler	James F. Hays (acting)
U. S. Navy Band Symphony Orchestra	Lieut. Charles Benter	Navy Yard, Washington
Washington Civic Orchestra	Kurt Hetzel	
FLORIDA		
University of Miami Symphony Orchestra, Coral Gables	John Bitter	Mrs. Arnold Volpe
Symphony Orchestra of Central Florida, Winter Park	Alexander Bloch	Henry Schenck
GEORGIA		
Atlanta Philharmonic Symphony Orchestra	George F. Lindner	C. L. Fox
IDAHO		
Idaho University Symphony		
ILLINOIS		
Chicago Symphony Orchestra	Dr. Frederick Stock Hans Lange, Associate Conductor.	Henry E. Voegeli
Chicago Philharmonic Orchestra	Richard Czerwonky	
Woman's Symphony Orchestra of Chicago	Isler Solomon	The Woman's Orchestral Association
Illinois Symphony Orchestra, Chicago	Isler Solomon	Illinois Music. Project
Chicago Business Men's Orchestra	George Dasch	A. G. Ruthman
Chicago Civic Orchestra	Hans Lange	
Peoria Symphony Orchestra	Harold Plowe	Fred J. Huber
Peoria Philharmonic Orchestra	Edward Meltzer	George Landon
Chicago Little Philharmonic Orchestra	Dr. Eric Sorantin	Harry Culbertson
Oak Park-River Forest Symphony Orchestra	Gladys Welge	Dr. Carl N. Pederson
Saidenberg Little Symphony	Daniel Saidenberg	Boosey & Hawkes
INDIANA		
Crawfordsville Symphony Orchestra	Gilbert Kelberg	H. C. Montgomery
Evansville Philharmonic Orchestra	Gaylor Browne	Susan H. Ingle
Fort Wayne Civic Symphony Orchestra	Gaston Bailbe	Walter H. Flaig
Indianapolis Symphony Orchestra	Fabien Sevitsky	Franklin Miner
South Bend Symphony Orchestra	Edwyn Hames	
Terre Haute Civic and Teachers College Symphony Orchestra	Will H. Bryant	Paul Ausherman
IOWA		
Tri City Symphony Orchestra, Davenport	Oscar W. Anderson	Mrs. A. W. Lee
Drake Civic Symphony, Des Moines	Frank Noyes	E. C. Lytton
Sioux City Symphony Orchestra	Leo Kucinski	Paul Mac Collin
Waterloo Symphony Orchestra	George Dasch	Rev. David A. Jones
KANSAS		
Kansas University Symphony Orchestra, Lawrence	Karl Kuersteiner	
University of Wichita Symphony	Harry Lamont	
KENTUCKY		
Northern Kentucky Symphony Orchestra, Covington	Fritz Bruch	Pauline Thurston Bruch
University of Kentucky Symphony, Lexington	Carl A. Lampert	
Louisville Civic Orchestra	Robert S. Whitney	
Louisville Symphony Orchestra	Joseph Horvath	
LOUISIANA		
New Orleans Symphony Orchestra	Ole Windingstad	
MAINE		
Bangor Symphony Orchestra	Adelbert Wells Sprague	
Portland Symphony Orchestra	Russell Ames Cook	Clinton W. Graffam
MARYLAND		
Baltimore Symphony Orchestra	Howard Barlow	Frederick Huber
Maryland Symphony Orchestra	Wolfgang Martin	Leonard B. McLaughlin
Hagerstown Symphony Orchestra	Bart Wirtz	Mrs. Harry T. Fridinger
MASSACHUSETTS		
MacDowell Club Orchestra, Boston	Arthur Fiedler	
Boston Symphony Orchestra	Serge Koussevitsky	G. E. Judd
Boston Civic Symphony	Joseph Wagner	John Larkin
Woman's Symphony Society, Boston	Alexander Thiede	
Fall River Symphony Orchestra	Ray Groff	Arthur H. Hathaway
Lowell Philharmonic Orchestral Society	Julius Woessner	
Melrose Orchestral Association	George Brown	Leon B. Smuh
Worcester Philharmonic Orchestral Society	Walter Howe	Percy E. Tolman
MICHIGAN		
Michigan Symphony Orchestra	Valter Poole	Herbert Straub
Detroit Symphony Orchestra	Victor Kolar, Associate-Conductor, guest conductors	Murray G. Paterson
Flint Symphony Orchestra	Dr. William Wellington Norton	Miss Nonna Anderson
Grand Rapids Symphony Orchestra	Thor Johnson	Hugh Macmillan
Kalamazoo Symphony Orchestra	Herman Felber	Mrs. Harry M. Snow
Lansing Symphony Orchestra	Dr. Pedro Paz	Mrs. Margaret E. Denise
The People's Symphony, Lansing	Frederick Lewis	
Olivet College Symphony Orchestra	Pedro Paz	Ellsworth Peterson
MINNESOTA		
Duluth Symphony Orchestra	Paul Lemay	A. H. Miller
Minneapolis Symphony Orchestra	Dimitri Mitropoulos	Arthur J. Gaines
MISSISSIPPI		
Jackson Music Association	Dr. A. P. Hamilton	Armand Coullet
MISSOURI		
Missouri University Symphony	Roger Whitmore	
Kansas City Philharmonic Orchestra	Karl Krueger	Charles J. Schmelzer
Philharmonic Society, St. Louis	Alfred H. Hicks	John C. Walter
St. Louis Symphony Orchestra	Vladimir Golschmann	John S. Edwards
St. Louis Little Symphony	Hans Lange	Benoit Tomkins
MONTANA		
Butte Symphony Orchestra	Fisher Thompson	
Little Symphony Orchestra, Helena		
University Symphony of Montana State		
University School of Music, Missoula	A. H. Weisberg	
NEBRASKA		
Kearney Symphony Orchestra	Harold Cerny	
Lincoln Symphony Orchestra	Leo Kucinski	F. Gardner
Omaha Symphonic Strings	Richard E. Duncan	
University of Omaha Symphony Orchestra	Richard E. Duncan	
NEW HAMPSHIRE		
New Hampshire State Symphony Orchestra		
NEW JERSEY		
Bayone Symphony Orchestra	Nunsio Pintauro	Mildred B. Cathers
Bloomfield Symphony Orchestra	Walter Kurkewicz	C. A. Emmons
Elizabeth Philharmonic Orchestra	August May	Otto G. Sickert
Jersey City Philharmonic Orchestra	J. Randolph Jones	Nelson J. Edge
New Jersey State Symphony Orchestra, Newark	Fritz Mahler	
New Jersey Symphony Orchestra, Orange	Frieder Weissmann	
Princeton University Orchestra	Morita von Bomhard	
Ridgewood Little Symphony Orchestra	George Sharp	
Teaneck Symphony Society	Otto Radl	A. Thornton Bishop
Trenton Symphony Orchestra	Guglielmo Sabatini	W. Rockhill
Plainfield Symphony Orchestra	Louis J. Bostelmann	
NEW MEXICO		
Albuquerque Civic Symphony Orchestra	Grace Thompson	Arthur H. Nicolai

Organization	Conductor	Manager
NEW YORK		
Albany Symphony Orchestra, Inc	Rudolph Thomas	
Brooklyn Civic Orchestra	Dr. Paul Kosok	Dr. Paul Kosok
Buffalo Philharmonic Orchestra	Franco Autori	Isabelle Strauss
Chautauqua Symphony Orchestra	Albert Stoessel	
Little Symphony Orchestra (Houghton College), Houghton	Alton M. Cronk	Allan McCartney
Midtown Symphony Orchestra	Zoltan Pekete	
New York Philharmonic Symphony Society	John Barbirolli	Arthur Judson
New York City Symphony Orchestra	Frieder Weissmann and others	
New Friends of Music Orchestra	Fritz Stiedry	
Doctors' Orchestral Society	Ignats Waghalter	Dr. Leopold Glushak
National Orchestral Association	Leon Barzin	Franklin Robinson
Rochester Philharmonic Orchestra	Jose Iturbi	Arthur See
Rochester Civic Orchestra	Guy Fraser Harrison	Arthur M. See
Syracuse Symphony Orchestra	Dr. Nicholas Guallilo	Richard N. Wright
Suffolk County Philharmonic Orchestra	Max Jacobs	
Tri-State Symphony, Albany	Armand Balendonck	
Utica Civic Symphony	Berrian Shute	George G. Harrer
Westchester Symphony Orchestra of White Plains	Louis Green	Charles Hoff
Central New York Orchestra, Whitney Point	Francis Frank	Mrs. Curtis Brown
N. Y. A. Workshop Orchestra	Fritz Mahler	
NORTH CAROLINA		
Charlotte Symphony Orchestra	Guillermo S. de Roxlo	J. Spencer Bell
The Festival Orchestra, Asheville	Thor Johnson	
NORTH DAKOTA		
Fargo-Moorhead Civic Orchestra	Sigvald Thompson	Mrs. W. S. Shaw
OHIO		
Cincinnati Symphony Orchestra	Eugene Goossens	Edgar Friedlander
Cincinnati Conservatory Orchestra	Alexander von Kreisler	
Cleveland Orchestra	Dr. Artur Rodzinski	Carl J. Vosburgh
Cleveland Philharmonic Orchestra	F. Karl Grossman	Alfred Zetzer
Cleveland Women's Orchestra	Hyman Schandler	Mrs. John H. Moore
Columbus Chamber Orchestra	Edwin Steinbrook	
Dayton Philharmonic Orchestra	Paul Katz	Miriam Rosenthal
Philharmonic Society of Tuscarawas County, Dover	Gilbert Roehm	Wayne Thomas
Toledo Symphony Society	George King Raudenbush	
Youngstown Symphony Orchestra	Carmine Ficocelli and Michael Ficocelli	George R. Madtes
OKLAHOMA		
Enid Symphony Orchestra	Frederic Claiborne	Russel J. Green
Oklahoma Symphony Orchestra	Victor Alessandro	Dean Richardson
Tulsa Symphony Orchestra	Jersy Bojanowski	Robert Gordon
OREGON		
Portland Junior Symphony Orchestra	Jacques Gershkovitch	Mrs. Helen M. Erskine
Portland Philharmonic Orchestra	Charles Lautrup	
PENNSYLVANIA		
Altoona Civic Symphony Orchestra	Russell Gerhart	John Rhodes
Harrisburg Symphony Orchestra	George King Raudenbush	George R. Naugle
Johnstown Symphony Orchestra Assn	Theodor Koerner	
Milton Symphony Orchestra	E. Hart Bugbee	Dr. George C. Davis
Germantown Symphony Orchestra	N. Lindsay Norden	Frank Lewis Smith
Philadelphia Orchestra Association	Leopold Stokowski and Eugene Ormandy	Harl McDonald
Pittsburgh Symphony Society	Fritz Reiner	Edward Spector
Reading Symphony Orchestra	Dr. Hans Kindler	Dorothy Rowe
Scranton Philharmonic Orchestra	George Sebastian	
Wilkes-Barre-Scranton Simfonietta	Dr. Paul Gies	
York Symphony Orchestra	Louis Vyner	Roy O. McLaughlin
New Center of Music Orchestra, Philadelphia	Joseph Levine	
Philadelphia Little Symphony Orchestra	Joseph Barone	
Philadelphia Chamber String Simfonietta	Fabien Sevitsky	
SOUTH CAROLINA		
Charleston String Symphony	David Sackson	Maud Winthrop Gibbon
Southern Symphony, Columbia	Hans Schwieger	
SOUTH DAKOTA		
Mitchell Little Symphony	Robert M. Brown	
Augustanana Symphony	Richard J. Guderyahn	
TENNESSEE		
Chattanooga Symphony Orchestra	Arthur Plettner	
Knoxville Symphony Orchestra	Mrs. Bertha Walburn Clark	
Memphis Symphony Orchestra		
Nashville Little Symphony	Elmo C. Hood	
TEXAS		
Amarillo Philharmonic Orchestra	Robert Louis Barron	
Dallas Symphony Orchestra	Jacques Singer	Herbert Carpenter
El Paso Symphony Orchestra	H. Arthur Brown	Mrs. Hugh M. Shannon
Fort Worth Symphony Orchestra	Brooks Morris	Mrs. C. D. Reimers
Houston Symphony Society	Ernst Hoffmann	H. R. Bourne
San Antonio Symphony Orchestra	Max Reiter	
Junior Civic Orchestra, San Antonio	Bertram Simon	
Tyler Symphony Orchestra	Fritz Fall	Mrs. Talbot Williams
Waco Symphony Orchestra	Dr. Max Reiter	
UTAH		
Utah State Symphony Orchestra, Salt Lake City	Hans Heniot	
VERMONT		
Vermont State Symphony Orchestra, Middlebury	Alan Carter	Charlotte Kidder
VIRGINIA		
Norfolk Symphony Orchestra	Henry Cowles Whitehead	Mrs. Frank Bell
Roanoke Symphony Orchestra		
WASHINGTON		
Seattle Symphony Orchestra	Sir Thomas Beecham and guest conductors	Ruth Allen McCreery
Tacoma Philharmonic Orchestra	Eugene Linden	
Walla Walla Symphony Orchestra	Frank Beeshold	Dr. Wallace A. Pratt
Spokane Symphony Orchestra	Arthur Ube	Dr. C. A. Veasey, Jr.
WEST VIRGINIA		
Charleston Civic Orchestra	W. R. Wiant	
Wheeling Symphony Society Orchestra	Antonio Modarelli	Mrs. Gibson L. Caldwell
WISCONSIN		
Wisconsin Symphony Orchestra	Dr. Sigfrid Prager	
Racine Symphony Orchestra	Frederick Schulte	Fidelis Rawson
Kenosha Symphony Orchestra	Richard Czerwonky	
WYOMING		
Cheyenne Little Symphony Orchestra	Clyde G. Ross	
CANADA		
Montreal Les Concerts Symphonique	Wilfred Pelletier and guests	
Montreal Orchestra	Douglas Clarke	Mrs. Graham Drinkwater
Montreal Women's Symphony Orchestra	Ethel Stark	
Symphonie La Salle	Wilfrid Charette	
Saskatoon Symphony Orchestra	Dean Arthur Collingwood	E. W. Griffith
Toronto Symphony Orchestra Association	Sir Ernest MacMillan	J. W. Elton
Toronto Philharmonic Orchestra	Reginald Stewart	Ernest Johnson
Vancouver Symphony Orchestra	Allard De Ridder	J. K. Matheson
CUBA		
Havana Philharmonic Orchestra	Massimo Freccia	
MEXICO		
Symphony Orchestra of Mexico, Mexico City	Carlos Chaves	Ricardo Ortega
PHILIPPINE ISLANDS		
Manila Symphony Orchestra	Herbert Zipper	

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